



*The Reliquary*  
&  
*Illustrated Archæologist.*

JULY, 1897.

Quin Abbey.



AMONG the many landmarks of the past, no finer monument of the days of Ireland's greatness is to be found than the ruined Franciscan Monastery of Quin. It stands amid the pleasant fields and green hillsides of Clare, on ground made historic by more than one battle-field.

Uncertain and fragmentary as much of the history of our land is, here and there on such memorials as Quin the troubled story is "writ large."

As one sits beneath the ivied walls in the dreamy summer sunshine, one loves to people those dim aisles and silent cloisters once again with ghosts from out the past. To how many a battle cry must those grey walls have resounded? For here, before the reign of the monks, once stood a stately Norman fortress. Its four great buttresses still remain, hoary sentinels, without the Abbey walls, their massive masonry bearing witness to the warlike needs of those far past days.

Of the history of the fortress little can be learnt; but that it was a well-known place of resort is evident from the story of the

treacherous murder of Donnell O'Brien, who in 1280 came to buy wine from the de Clares, the Norman owners of the castle, one of whom stabbed him to death; Donnell, however, had strength as he fell to strike back a death blow at his assailant.

In 1318 the haughty de Clares were exterminated at the battle of Dysert O'Dea, and the territory of Quin was restored to the Macnamaras, the original Celtic owners, who, it is thought, destroyed the fortress and dedicated the ruins to St. Francis, building within and around them the noble structure of the Abbey.

The most conspicuous feature of the ruins—the tall central tower, was probably built by Maccon, son of the chief Soida Macnamara, early in the fifteenth century. From the summit of this tower a wide expanse of fair and fertile country may be seen, testifying to the taste of those medieval monks, who understood so well where to set up their earthly tabernacles.

Fair enough is the peaceful scene we look on now from the little platform crowning the old grey tower, though somewhat changed from the days when the grim square castles, dotting the country here and there, were almost the only neighbouring habitations those monkish eyes had to rest on, and when heather and bog held the place of the cultivated fields that lie around the Abbey to-day.

Looking eastward, we see a stretch of flat country reaching out to where the blue hills of Killaloe overhang the wide waters of Lough Derg; south-east, dim in the distance rise the Galtees of Tipperary; south we see the shining waters of the Shannon, dotted with its many green islands; beyond stand the Limerick mountains, and rising faintly behind these, the serrated peaks of Killarney break the sky line. Turning westward, between us and the Atlantic rises the grey head of Mount Callan, on whose rugged surface was found a much disputed Ogham Stone, and where stand the remains of the Cromlech *Altair-na-Greine* (Altar of the Sun), once a famed resort of all the country side. Northward, beyond the stony rounded hills of Burren, grey crags stretch away into Galway.

At the foot of the Abbey walls winds the little river Rine, still a famous trout stream. On the opposite bank are the ruins of the ancient church of St. Finghin, several centuries older than the Abbey, but of whose history little is known save the story of its destruction, when, in 1278, a band of Normans under de Clare were driven into the building by Donough O'Brien, who burned it over their heads; de Clare and some knights, however, escaped and

made their way to Bunratty, the powerful Norman castle on the Shannon.

In structure the Abbey resembles Muckross at Killarney, though its dimensions are greater, and the cutting of its stonework far finer. The pillars of the cloisters especially show beautiful workmanship; the central pillar of each of the four walks has a spiral line of most delicate carving running round it. In the mortar of the roof may be still seen the impression of the basket work

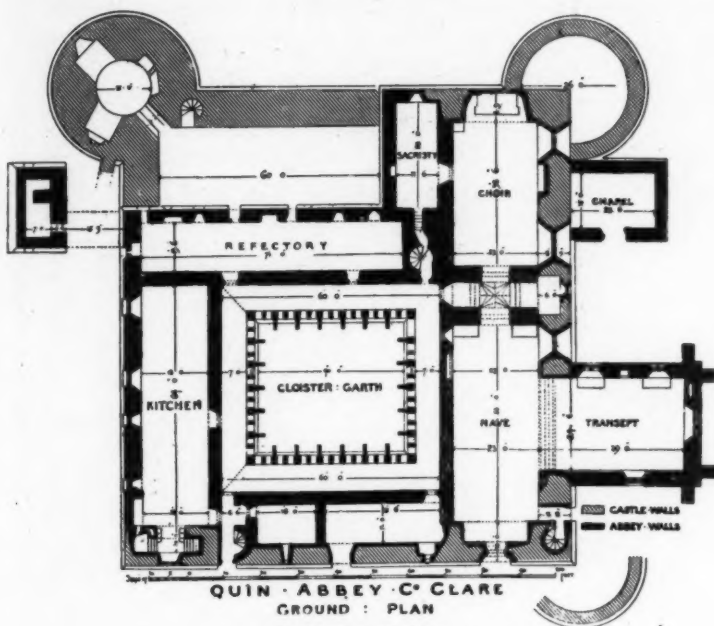


Fig. 1.

used by the builders during its erection. Opening into the cloisters on one side is the kitchen: a room of noble dimensions, with a fireplace of large and useful size; the arched stone roof is very curious. Another long chamber, which was the refectory, adjoins this, beyond which a spiral stairway leads to the unroofed rooms above. From them, steps go up to the broad walks along the walls, and into the tower, where a steep and narrow winding stair in the thickness of the wall brings one to the top. From here an excellent bird's eye view of the whole plan of the ruins

may be had, and beyond the actual walls of the Abbey the foundations of other buildings of various shapes and sizes can be

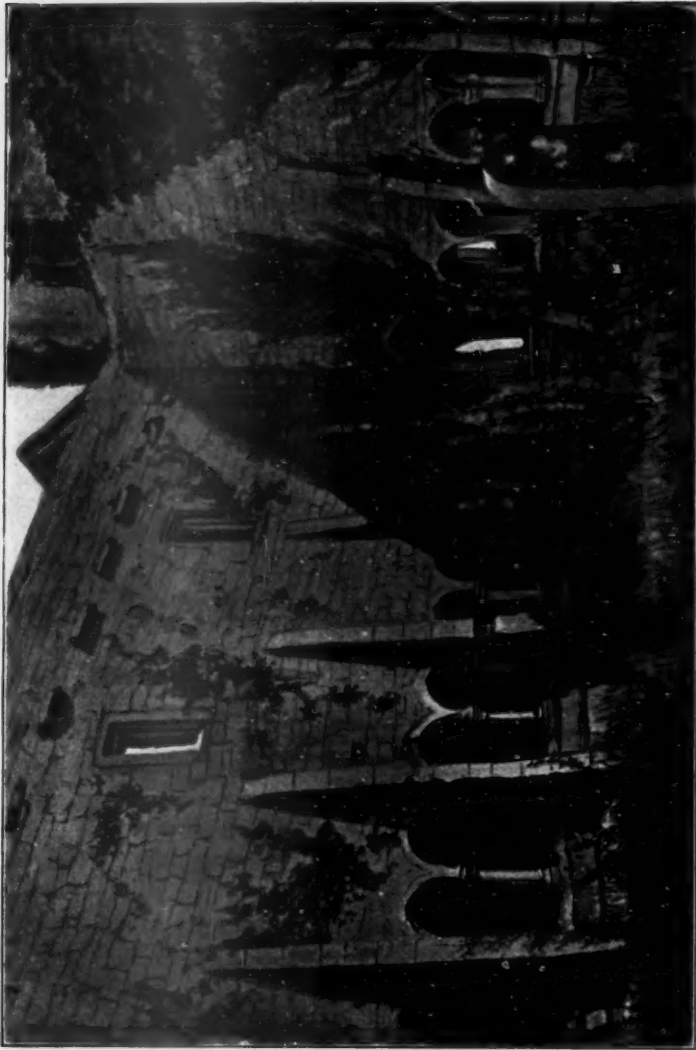


Fig. 2.—Quin Abbey, Cloister Garth.  
(Drawn from photograph by Laurence, Dublin.)

distinctly traced in the mounds and hollows of the fields surrounding the walls.



The bases of the round Norman towers, which were uncovered when the Abbey was repaired in 1880 by the Board of Works, are

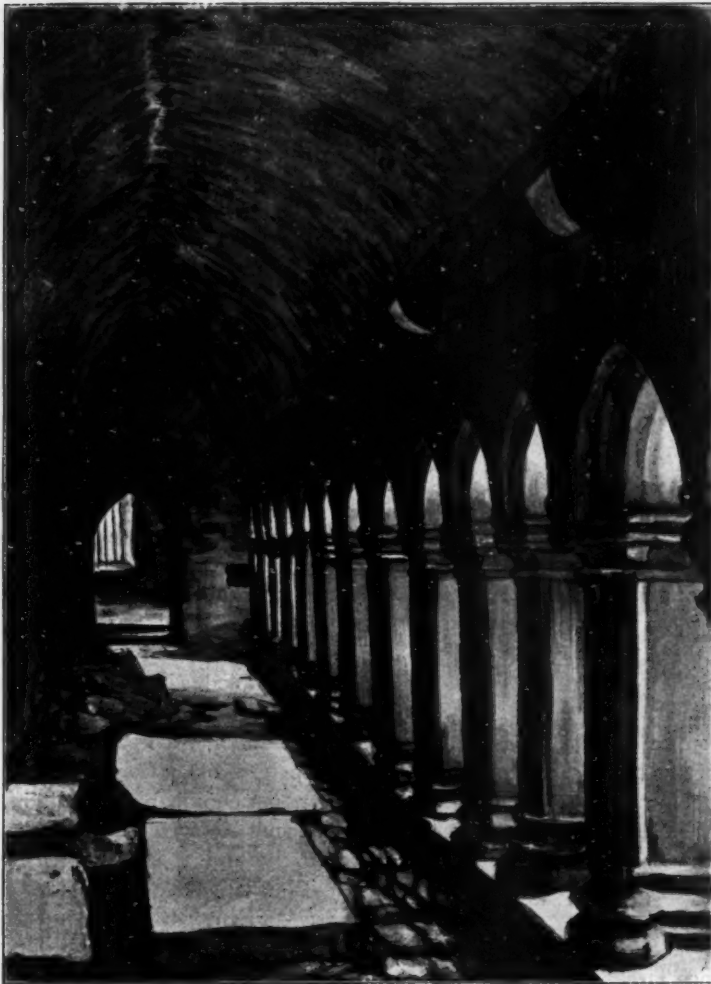


Fig. 3.—Quin Abbey, Cloister, North Walk.

*(Drawn from photograph by C. W. Steele.)*

marvels of strength, with their walls of ten feet thickness, but one does not wonder as one looks at their narrow shafts for light, that

the monks preferred to build more cheerful habitations for themselves. One side of the Norman fortress they used, however, for a church, breaking large windows through its solid walls.

There are several fine windows in the Abbey, one in the south transept showing excellent workmanship. The east window is not as large as one would expect from the size of the building.

A curious old plaster relief of the Crucifixion can still be traced on the south wall of the choir. Close by where the high altar stood is a tomb of black marble, with an inscription running round the edge: "Hic jacent Oidh filius Laurentii filii Mathei MacConmara, et Constina ri Macnamara, uxor ejus, qui me fieri fecerunt." Above the inscription is a coat of arms, and the words: "This monument was erected by Mahon Dall Macnamara and repaired by Captain Teige Macnamara of Ranna, A.D. 1715." Other tombs in the Abbey also bear the name of Macnamara, recalling the once powerful race who owned and endowed this among so many other churches.

Close by the principal entrance, a finely cut archway reached by a short flight of steps, is a staircase in the wall leading to the upper rooms and walls. There are several similar staircases in other parts of the ruins. On two of the gables huge stone sockets may be seen, which once supported large metal crosses.

Looked at from a little distance the ruins present a strikingly picturesque appearance—on the west and south sides particularly, where the noble proportions of the Abbey are seen to the best advantage.

The histories of most of our Irish ruins are bloody and turbulent enough, but few have so broken and troubled a record as Quin. Time after time have its monks been driven forth, and their habitation despoiled, and each time have with unflinching courage returned to repair their ruined shrine and restore its broken worship again.

From the days of its founding, or, more probably, re-edifying, by Soida Macnamara, the chief of Clancullen, in 1402, the Abbey grew and flourished for almost a century and a half, until 1541, when it was formally dissolved by Henry VIII. He, however, granted it two years later to Conor O'Brien, who protected the monks. In 1548 it was given to two other O'Briens, Teige McConnor and Tirlogh, whose ruined castle of Dough (or. Dumhach) stands amid the sandhills at Lahinch.

In 1578 Queen Elizabeth confirmed the Earl of Thomond in the "frieries of Ince (Ennis) and Cohenny (Quin)"; in 1584 the grant was renewed to Tirlogh O'Brien and his heirs, "provided they did not conspire with rebels." About this time the monks were

expelled and an English garrison put in the abbey, but one of the warlike O'Briens, enraged at this insult to his faith, gathered a band,

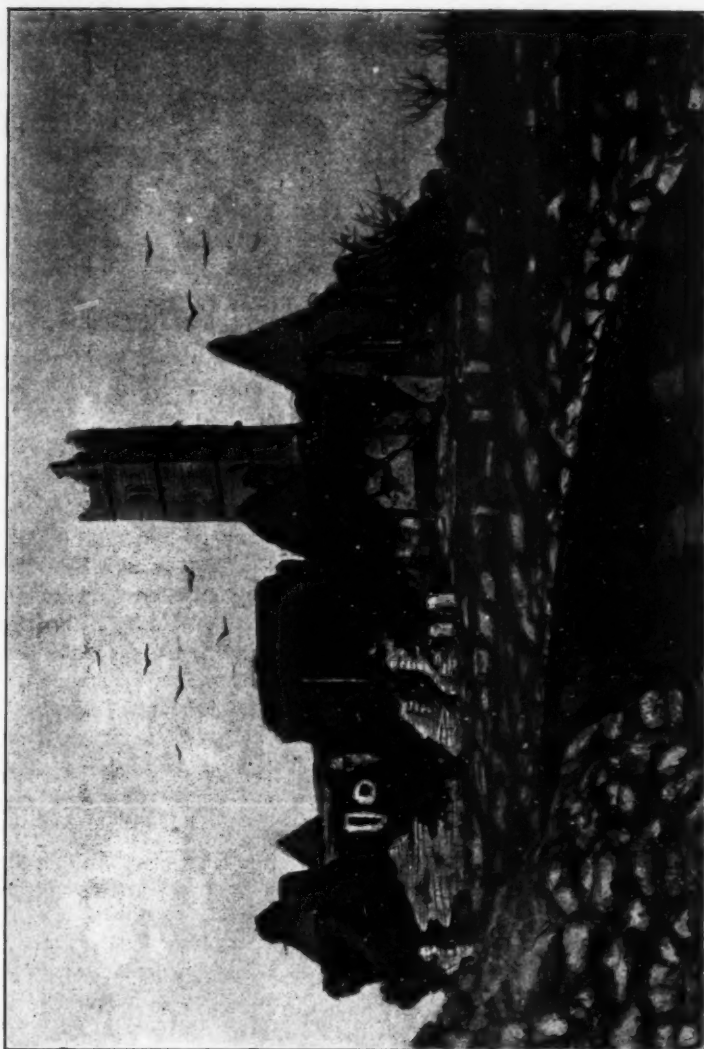


Fig. 4.—Quin Abbey, West Front.  
(From photograph by Lawrence.)

and, setting fire to the abbey, destroyed the holy house and its defenders together.

UoP M

In 1601 it is recorded that a battle took place at Quin between the rebels under Teige, heir to Sir Tirlogh O'Brien, and Captain Flower; in this battle Teige received a mortal wound, and Walter Bourke, son of the blind abbot, was slain.

In 1604 the monks returned and re-edified the place, though they were unable to recover the rest of the property, which remained in lay hands. They were once more expelled, and again returned in 1626 under their rector, Teige McGorman; they remained till 1637, when they were again expelled.

In 1641 Eugene O'Cahan and the Rev. Thaddeus O'Brien, taking advantage of the power of the confederate Catholics to aid them, opened a college at Quin Abbey, which in the following year possessed eight hundred students from all parts of Ireland, among them the well-known historian Anthony Bruodinus (Bruodin). Ten years later the school was dispersed, and O'Cahan hanged on Mount Luochren; the soldiers who took him also hanged Father Daniel Clancy of Tradree, who was a monk of Quin, and shot Father Roger Macnamara, afterwards beheading him.

In 1651 James Molony, titular Bishop of Killaloe, was attacked at Quin, and his troops dispersed; he was himself taken prisoner, but his life was spared. The Abbey again revived and was once more suppressed in the reign of Charles II.

In 1691 we find a cavalry camp of the ill-starred Irish army formed under its walls while they waited for their removal to France. When the monks were finally driven forth they took refuge at Drim, not far from the Abbey, where they lived unmolested by the Government. One lonely man still stayed on at Quin, where he wrote a poem on the then Lady O'Brien of Dromoland, who had shown him kindness.

Since then the grand old ruin has stood dumb and deserted, the feet of passing tourist or neighbouring peasant alone waking the echoes of the silent place where once the harmonious chants of worshippers rose, or the martial tread of warriors rang on the marble pavement. If those mouldering walls could but tell of the scenes they have looked down on, what thrilling tales we should learn, what wild stories of hope, despair, and desperate courage. It is strange to sit in the quiet cloisters to-day and watch the flickering light come cool and green through the sheen of ivy leaves, to see the swallows darting by from their nests in the crumbling walls, and to, in dreams, go back to those stirring days of long ago, when life was one long adventure, when even the shepherds of God's fold must needs be trained in earthly warfare.

They *lived* those grand old people! Life was to them a real business, not the irksome burden too wearying to be borne to its close, as so many of their decadent descendants find it to-day. They valued their lives those old people, yet how unhesitatingly they flung them into the breach when the need came; too brave to fear death, too faithful to flee from it. How one likes to think of those musical voices rising in calm and steady cadence when the messengers of death thundered at their doors. One can picture the flashing eyes of the grand old friar standing unmoved at the altar steps, cursing his savage assailants till they drag him down and silence his curses for ever.

Out there, too, on the walls of the tower a grievous tragedy was once enacted, when the wild Irish chieftain, Donald Beg O'Brien, with mutilated body and "bones broken by a large axe," was hung out, "fastened with hard and hempen ropes," to die, out there on the belfry before the eyes of all men, to be a warning and example. Thus hanging through the pitiless daylight and in the merciful darkness of night, his only requiem "the ordered music of the marching orbs," died one, of whom it is recorded, "he showed as much resolution in suffering as before he had manifested cruelty in his bloody actions." Well, perhaps he deserved to die, "the arch traitor and demagogue of the plunderers of Connaught"—we cannot know now—but it wasn't a nice death, and those soldiers of Sir John Perrot's were not the sort to bring it in its most attractive guise.

In the great civil war of 1641, it was at Quin, at the large annual fair held close by the Abbey, that the first news of the rebellion was brought, and at Quin it was that the inhabitants took arms and rose as one man to expel the English intruders, who had become possessed of castles and lands in different parts of the county. The history of the siege of one of these castles, that of Ballyalia, is minutely told by Maurice Cuffe, third son of the Provost of Ennis, who died in 1634; but that "is another story," and has not much to do with the Abbey.

Of Cromwell's days many tales still linger among the country folk. In that gloomy looking tower to the east of the Abbey, with the harsh sounding name of Danganbrack, they show a room where his soldiers stayed to dine on their way to the sack of the Abbey.

It was from Quin, too, during the siege of Limerick, that the unfortunate woman was sent by David Roche with her fatal message to Hugh O'Neill, commander-in-chief of the garrison of Limerick,



telling him that troops were coming to his relief. At Thomondgate, the entrance to the town, she had the ill-luck to fall into the hands of the English, who brought her before one of their own generals, pretending he was O'Neill; when the poor woman had delivered her message she was hanged, to prevent her giving further information.

It is a relief to turn from such dark tales of treachery and wrong-doing, and recall the bright hour of the Abbey's brief ten years of rest, when the fame of its learning spread abroad, and its sons went forth to bring light and knowledge into the darker places of the land.

*"Autres temps, autres mœurs."* The days of the abbeys and monasteries are over, and their work is done, but they had their place and use; and if a wider knowledge and broader path of learning is spread before our feet to-day, not a little do we owe to those old monkish pioneers, who in a dark and savage land kept the difficult way open for us.

Before leaving the Abbey let us look at one grave there. In the east walk of the cloister a simple slab of stone bears this inscription:—

"HERE LIES THE BODY OF THE REV<sup>d</sup>. JOHN HOGAN OF  
DRIM

WHO DEPARTED THIS LIFE ANNO DOMINI 1820 AGED  
80 YEARS. THE LAST OF THE FRANCISCAN

FRIARS WHO HAD THEIR RESIDENCE

AT DRIM, THE PLACE OF THEIR REFUGE WHEN DRIVEN  
FROM THE ABBEY OF

QUIN. HE WAS SUPPORTED BY THE PIOUS DONATIONS  
OF THE FAITHFUL

AND SERVED AS AN AUXILIARY TO HIS NEIGHBOURING  
PARISH PRIESTS

IN THE VINEYARD OF THE LORD. HE KNEW HOW TO  
ABOUND AND HOW TO SUFFER

WANT AS THE LORD WAS PLEASED TO SEND. HE DIED  
IN HOLY POVERTY

RESPECTED FOR HIS STRICTNESS IN RELIGIOUS DISCIPLINE  
AND VENERATED BY ALL. QUI SEMINAT IN LACHRYMIS

EXULTATIONE METET.

REQUIESCAT IN PACE.

AMEN."



Thus, as is fitting the last of his race, that "old man desolate" has found his final resting-place beneath the roof that sheltered his order through so many tumultuous centuries.

D. C. PARKINSON.

NOTE.—For much of the information in this paper the writer is indebted to the works of Mr. T. J. Westropp, M.A., F.R.S.A.I., M.R.I.A., and to Mr. Frost's "History and Topography of the County Clare." The ground plan of the Abbey was given through the kindness of Sir Thomas N. Deane.



## On an Inscribed Leaden Tablet found at Dymock, in Gloucestershire.



THE accompanying illustration from photograph (fig 1), for which I am indebted to the kindness of Dr. Oscar W. Clark, represents a thin sheet of lead, roughly square, 3·2 ins. long by 3·3 ins. wide. It was found in the year 1892 by the Rev. Reginald Horton, Vicar of Dymock, Gloucestershire, in a small cupboard of the wall of Wilton Place, then late the residence of John Cam Thackwell, Esq., who had recently died. Mr. Horton writes:—

“The chimney-stacks of Wilton Place are much older than the existing house, and date (I have no doubt) from the seventeenth century at latest. They are built of stone, and of excellent workmanship and stately size, and were at the time of my discovery distinctly visible, owing to the rebuilding and remodelling of the entire house, and stripping of plaster, paper, etc., from walls.

“The cupboard was well known to me for years, and was in the thickness of the chimney in the boudoir, or ladies’ small sitting-room, at the top of the old staircase, now pulled down. The aperture of the cupboard was about 3 ft. by 1 ft. 6 ins., and I believe that papers, receipts, etc., were kept there. Owing, however, to the depth of the cupboard and the height of the sill, it was impossible to see such an object as the lead tablet, as it lay in the shadow close against the sill. I only put my hand into the little cupboard because it was about to be closed up for ever; and the tablet just moved under my fingers in the dust; and so I pulled it out. I did not see anything of it till then.”

At the top of the tablet is the name Sarah Ellis, written backwards, thus: “har a S Sille.” Immediately below it are several signs, which I will presently refer to. Then follow the figures 369, and the words: “Hasmodat Acteus Magalesius Ormenus Lieus Nicon Mimon Zeper make this person to Banish away from this place and country Amen To my desier Amen.” All these are scratched

upon the lead in a hand of the seventeenth century. They obviously constitute a charm, or exorcism, probably prepared by a professional wizard for the purpose of gratifying the animosity, or allaying the fears, of a superstitious client. The practice of magic has now happily fallen into such contempt and oblivion that these charms have become rare, and when found they constitute a puzzle, even to antiquaries, whose lines of research have not led them into the by-paths of human superstition. Hence antiquaries are apt to regard them as "not of the smallest importance." So, in fact, I



Fig. 1.—Leaden Tablet with Magical Inscription found at Dymock.

have been assured concerning this very tablet. I venture, however, to think that an authentic document which illustrates a phase in the history of human opinion and human conduct—especially in that branch of opinion and conduct which has had so large an influence on civilisation as the belief in, and practice of, magic—must be possessed of interest for every one who realises to himself how the present has grown out of the past, and how, beyond all possibility of evasion, we are the children of the generations that have gone before us, the inheritors of their experiences, of their blunders as well as of their hopes and achievements.

In the sixteenth century a remarkable book was written by Henry Cornelius Agrippa von Nettesheim, who is described as "Doctor of the Laws and Physick, Master of the Rols, and Judge of the Spirituall Court" of the Empire. He was a somewhat voluminous writer; but his most famous work, written while he was still a very young man, but not given to the world until twenty years later, was an exposition of Occult Philosophy or Magic. It was a monument of misdirected learning, and was dedicated "To the Reverend Father in Christ, and most Illustrious Prince, Hermannus, Earl of Wyda, by the Grace of God Archbishop of the Holy Church of Colonia, Prince Elector of the Holy Roman Empire, and Chief Chancellor through Italy, Duke of Westphalia, and Angaria, and descended of the Legate of the holy Church of Rome, one of the Vicars General Court." The dedication is dated from Mechlin in January, 1531—that is, according to our present mode of reckoning, 1532. As soon as the work was published, although it was welcomed with rapture by those who were given to the study of magic and astrology—among whom even some exalted ecclesiastics must be reckoned—yet its true character and tendency were generally recognised, and it provoked a storm which in the course of eighteen months compelled the author to recant.<sup>1</sup>

His work, however, remained in circulation with the recantation appended, and in the middle of the following century it was translated into English by J. Freake. The title-page of the translation runs thus:—"Three Books of Occult Philosophy, written by Henry Cornelius Agrippa, of Nettesheim, Counsellor to Charles the Fifth, Emperor of Germany, and Judge of the Prerogative Court. Translated out of the Latin into the English Tongue, by J. F. London, Printed by R. W. for Gregory Moule, and are to be sold at the Sign of the Three Bibles, neer the West-end of Pauls, 1651." The translation seems to have obtained some popularity here, for more than one edition was published before the end of the seventeenth century. No doubt it became the textbook of professors of the black art, whom it supplied with the materials for many formulæ, and whom it enabled at small expense to make a vast show of learning, so as to deceive the ignorant and the credulous. Old charms have at different times been found in various parts of

---

<sup>1</sup> The romantic life and tragic death of Cornelius Agrippa are told by Henry Morley in his *Life* of the philosopher, to which the reader is referred. It was published in 1856, in two volumes, by Chapman and Hall.

England which have been traced to the information contained in its pages; and it is from the same pages that the charm before us is concocted.

Beginning at the left-hand top corner, the first symbol, though very rudely scratched, is "the seal or character" of the Moon.<sup>1</sup> In the days when Cornelius Agrippa wrote, the universe was conceived as filled with an innumerable company of spirits, good and evil. Everything was ruled, under God, by intelligences in a regular hierarchy, after the pattern of human societies, ascending by gradations up to the Almighty Himself, who was conceived as Emperor or Pope of the entire creation, acting through and by means of his subordinates. The heavenly bodies were governed by powerful beings, whereof certain guided and controlled the sun, others the moon, others again Jupiter, Venus, and so on. The next two symbols, therefore, are those of the Spirit of the Spirits (by which is to be understood evil spirits) of the Moon, of which Agrippa gives the Hebrew name, transliterating it as Schedbarschemoth Schartathan. The last symbol on the top line, and the first on the second line, are those of the Intelligence of the Intelligences (by which is to be understood good spirits) of the Moon. These, good and bad, were intended to be invoked for the purposes of the charm.

Next we come to the figures 369. "That there lyes wonderfull efficacy, and vertue in numbers, as well to good as to bad," says Agrippa, "not only most Eminent Philosophers do unanimously teach, but also Catholike Doctors." And he cites a number of the Christian Fathers in proof of the statement. "These," he declares, "are distinct mysteries of God and nature. But he that knows how to joyn together the vocall numbers, and naturall with divine, and order them into the same harmony, shall be able to work and know wonderfull things by numbers" (pp. 172, 173). "It is affirmed by magicians that there are certain tables of numbers distributed to the seven planets, which they call the sacred tables of the planets, endowed with many and very great vertues of the Heavens, inasmuch as they represent that divine order of Celestiall numbers, impressed upon Celestials by the Ideas of the divine mind, by means of the soul of the world, and the sweet harmony of those Celestiall rayes, signifying according to the proportion of effigies, supercelestiall Intelligencies, which can no other way be expressed, then by the marks of numbers, and Characters.

<sup>1</sup> The correct form is given on page 251 of the edition of 1651. All the symbols are very roughly made on the tablet.



For materiall numbers, and figures can do nothing in the mysteries of hid things, but representatively by formall numbers, and figures, as they are governed, and informed by intelligencies, and divine numerations, which unite the extreame of the matter, and spirit to the will of the elevated soul, receiving through great affection, by the Celestiall power of the operator, a power from God, applied through the soul of the universe, and observations of Celestiall constellations, to a matter fit for a form, the mediums being disposed by the skill, and industry of Magicians" (p. 239.) Agrippa gives the tables of numbers of the heavenly bodies. "The seventh table," he says, "is of the Moon, of a square of nine multiplied into it self, having eighty one numbers, in every side and Diameter nine, producing 369, and the sum of all is 3,321. And there are over it divine names with an Intelligency to what is good, and a spirit to what is bad, and of it are drawn the Characters of the Moon, and of the spirits thereof" (p. 242). The table, as given, does not, in fact, yield the sum of 369 "in every side and diameter;" nor do the nine numbers in every line add up to 3,321. The cause of the variations I have not been able to ascertain: they seem to be too regular for accidental errors. However, it is clear that 369 (41 times 9) was a mystical number of the moon which added greatly to the influence of the charm.

The name Hasmodat, following the mystical number, written by Agrippa Hasmodai, and more properly Asmodai, is that of the Spirit of the Moon. It will be at once recognised as that of Asmodæus, the evil demon who persecuted Sarah, the daughter of Raguel, until by the counsel of the angel Raphael she was fumigated with the smoke of the heart and liver of the fish; for evil spirits, as is well known, dislike certain smells. "Moreover, the ancient Theologians of the Greeks reckon up six Demons, which they call Telchines, others Alastores, which bearing ill will to men, taking up water out of the river Styx with their hand, sprinkle it upon the earth, whence follow Calamities, plagues and famines; and these are said to be Acteus, Megalezius, Ormenus, Lycus, Nicon, Mimon" (p. 417). The names here mentioned are the next on the tablet. One variation, however, we may note: the name Lycus appears to be written Lieus. The orthography of more than one of the names varies from that of Agrippa. The variation in this name may be conjectured to have been influenced by imperfect reminiscences of the name of one of the "Celestiall souls" in the sphere of the moon, namely Lyeus (p. 332). What effect this would have on the charm I am not prepared to say.



The only name I have been unable to identify is that of Zeper, which Dr. Gaster suggests to me is a corruption of the Hebrew Zophar. This is not unlikely, for, as he remarks, the names and formulæ in amulets of the sixteenth and seventeenth centuries had become hopelessly corrupt. Whatever his correct name may be, if we may judge him by the company he keeps on this tablet, Zeper is an evil spirit. "No man is ignorant," says Agrippa (Bk. i., chap. 39), "that evill spirits, by evill, and prophane Arts may be raised up as Psellus saith Sorcerers are wont to do. . . . Again, one (*sic*) the contrary side, no man is ignorant that supercelestiall Angels or spirits may be gained by us through good works, a pure minde, devout humiliation, and the like. Let no man therefore doubt that in like manner by some certain matters of the world, the Gods of the world may be raised by us, or at least the ministring spirits, or servants of these Gods, and as Mercurius saith, the airy spirits, not supercelestiall, much less higher. So we read that the antient Priests made statues, and images, foretelling things to come, and infused into them the spirits of the stars, which were not kept there by constraint in some certain matters, but rejoycing in them, viz.: as acknowledging such kinds of matter to be sutable to them, they do alwaies, and willingly abide in them, and speak, and do wonderfull things by them: no otherwise then evill spirits are wont to do, when they possess men's bodies." This seems to be the plan adopted in the tablet. The evil spirits are invoked or compelled by the inscription of their names; the ministring spirits or gods of the world, or such of them as were of utility for the purpose are infused by means of the symbols. "That proper names of things are very necessary in Magicall operations, almost all men testifie" (Bk. i., chap. 70). The power over a person which knowledge of his real name confers is well known to all students of savage belief; and we need only note here the evidence afforded by books like that of Cornelius Agrippa of the extent of its survival into the higher culture. If in the spell before us, and in similar spells, the correct names of the spirits invoked have been used, the spirits themselves are compelled to perform the will of the magician.

Having summoned the spirits by their names, the next business is to declare the object of the spell—in other words, to utter or inscribe the imprecation. "The use of words, and speech, is to express the inwards of the mind, and from thence to draw forth the secrets of the thoughts, and to declare the will of the

speaker. Now writing is the last expression of the mind, and is the number of speech and voice, as also the collection, state, end, continuing, and iteration, making a habit, which is not perfected with the act of one's voice. And whatsoever is in the mind, in voice, in word, in oration, and in speech, the whole, and all of this is in writing also. And as nothing which is conceived in the mind is not expressed by voice, so nothing which is expressed is not also written" (Bk. i., chap. 73). Here we have Agrippa endeavouring to find a philosophical basis for the widespread belief in the virtue attaching to the utterance of a spell. In the preceding chapter he has told us: "They say that the power of enchantments, and verses is so great, that it is believed that they are able to subvert almost all nature;" for which he cites Apuleius and various other classical authors. Ages before any classical writer was born, a Chaldean sorcerer had described the effect of a curse. He says:—

"The malicious imprecation acts on man like a wicked demon,  
The voice which curses has power over him;  
The voice which curses has power over him;  
The malicious imprecation is the spell [which produces] the disease of his head.  
The malicious imprecation slaughters this man like a lamb;  
The voice which curses covers him and loads him like a veil."<sup>1</sup>

If this be the power of spoken words, much more will be that of the same words when written. In the view of a savage all writing is magical in itself. He cannot understand it, and accordingly attributes to it a potency beyond his comprehension. Agrippa goes on: "And therefore Magicians command, that in every work, there be imprecations, and inscriptions made, by which the operator may express his affection: that if he gather an Hearb, or a Stone, he declare for what use he doth it; if he make a picture, he say, and write to what end he maketh it; which imprecations, and inscriptions, Albertus also in his book called *Speculum*, doth not disallow, without which all our works would never be brought into effect; Seeing a disposition doth not cause an effect, but the act of the disposition." In another place he tells us, quite in the spirit of the Chaldean conjurer, "that humane imprecations do naturally impress their powers upon externall things. . . . The Celestiall souls send forth their vertues to the Celestial bodies, which then transmit them to this sensible world. For the vertues of the terrene

<sup>1</sup> Lenormant, *Chaldean Magic*, translated by W. R. Cooper, p. 64. See my *Legend of Persens*, vol. iii., p. 118 ff.

orb proceed from no other cause than Celestiall. Hence the Magician that will worke by them, useth a cunning invocation of the superiors, with mysterious words, and a certain kind of ingenious speech, drawing the one to the other, yet by a naturall force through a certain mutuall agreement betwixt them, whereby things follow of their own accord, or sometimes are drawn unwillingly" (Bk. ii., chap. 60).

The object of the imprecation before us is the banishment of Sarah Ellis, who doubtless was a real person, an enemy for some cause of the man or woman on whose behalf the charm was prepared. The intention is expressed so plainly that the meanest capacity among spirits and intelligences could not mistake it. But the symbols and the names and the words of the imprecation are not enough. The question why they were engraven on lead remains to be answered; and upon this point our author's testimony is explicit. The symbols, it will be recollected, pertain to the moon. "This fortunate Moon," says Cornelius Agrippa, "being engraven on silver, renders the bearer thereof grateful, amiable, pleasant, cheerfull, honored, removing all malice, and ill will. It causeth security in a journey, increase of riches, and health of body, drives away enemies and other evil things from what place thou pleasest; and if it be an unfortunate Moon engraven in a plate of Lead, where ever it shall be buried, it makes that place unfortunate, and the inhabitants thereabouts, as also Ships, Rivers, Fountains, Mills, and it makes every man unfortunate, against which it shall be directly done, making him fly from his Country, and that place of his abode where it shall be buried, and it hinders Physitians, and Orators, and all men whatsoever in their office, against whom it shall be made" (Bk. ii., chap. 22, p. 242). In engraving the charm upon lead, therefore, the most effectual means was taken to secure the results desired.

This completes the explanation of the tablet. Upon the questions who Sarah Ellis was, whether the imprecation thus doubly and trebly fortified was successful, in whose behalf it was made, and whether the place of its discovery was the place of original deposit, or whether it was buried elsewhere until its object was accomplished, and then removed, I can throw no light. Careful search has very kindly been made by Mr. Horton, by the Rev. R. Pilson, Rector of Birts Morton, near Tewkesbury, and by the Rev. H. E. Casey, Vicar of the Berrow, near Ledbury, among the records of their respective parishes, with all of which the Thackwells, or their predecessors in title, had been connected; but

all search has been, so far, in vain. Sarah Ellis and her unknown antagonist were probably both persons in a subordinate position; and how either of them was connected with the owners of Wilton Place must remain a mystery.

I have already mentioned that old charms traceable to Cornelius Agrippa's work have been found elsewhere in this country. It may be interesting by way of conclusion to refer to one example. It is related by Whitaker in his *History of Richmondshire* (vol. i., p. 194) that "within living memory"—probably

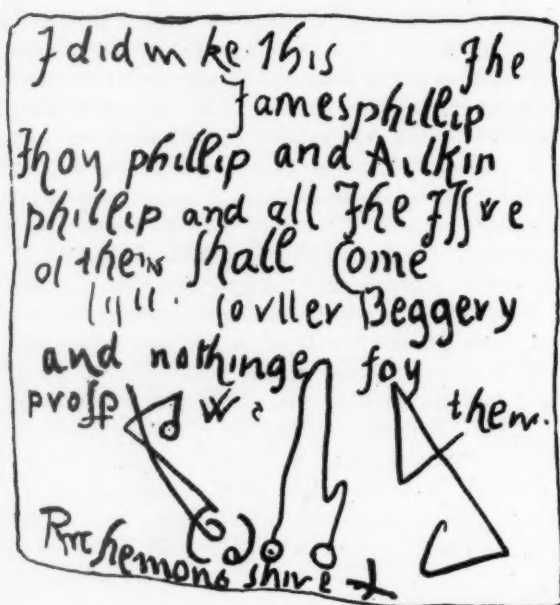


Fig. 2.—Leaden Tablet with Magical Inscription found on Gatherley Moor, Yorkshire.—Front.

therefore about a century ago—were found in a heap of stones upon Gatherley Moor two leaden plates. As figured by him they were of size and shape similar to the Dymock tablet. The inscription on one of them (fig. 2) runs:—"I did m[a]ke this the James Phillip Jhon Phillip and Aitkin Phillip and all The Issue of them shall Come to utter Beggery and nothinge joy [or] prosp[er] w[ith] them [in] Richemondshire." A small cross follows, and between the last word and the previous lines are the symbols

of the Spirit of the Moon and of the Spirit of the Spirits of the Moon. On the reverse of the plate (fig. 3) is given in full "the table of the moon;" and beneath it is written "J. Phillip." The inscription on the other plate runs:—"I do make this that James Phillip Jhon Phillip his son Christopher Phillip and Thomas Phillip his [?] shall fle[e] Richem[ondshire] and nothing [prosper] wtt any of the[m in] Richemondshir[e]." The symbols of the Spirit of the Spirits of the Moon follow. On the reverse is "the table

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45
J Phillip								

Fig. 3.—Leadon Tablet with Magic Square found on Gatherley Moor, Yorkshire.—Back.

of the moon," and on the right side of it "Hasmodai Schedba[r]-s[c]hemoth," the Hebrew names of the demons invoked.

According to Whitaker, somebody whom he does not name took the trouble to enquire into the history of the Phillip family, who formerly possessed an estate at Brignall near the site where the tablets were found. Application was made to Mr. John Charles Brooke, the then Somerset Herald, and the records of the College of Arms were searched, with the result which I transcribe from Whitaker (p. 196):—"From the visitation of the



county of York by William Flower, Norroy, A.D. 1575, it seems that James Philips was then living at Brignall, and entered his pedigree, whence it also appears that he had five sons, John, Richard, Henry, Christopher, and Thomas. James was son of Henry Philips, of Brignall, by Agnes Aislaby, his wife, who [*i.e.* James] had an elder brother Charles, which Charles had two sons, John and Cuthbert. Now, as James is styled of Brignall, though the younger brother of Charles, the most probable account which can be given of the matter is, that he had supplanted John, the son of Charles, in his birthright, which drew down upon him and his family this secret execration. It is observable that Henry, the third son of James, is not included in the curse, of which the most likely reason which can be assigned is that he was then dead. But, says my author, the anathema denounced against this family must have had its full effect, as these brothers and their children all died without issue. Their estate, which seems to have been considerable in Brignall, is now the property of Sir Robert Eden, Bart. . . . The story is certainly an extraordinary one; but the probability is, that John Phillips, injured and disappointed, and perhaps debarred by some legal impediment from recovering his inheritance by course of justice, resorted to some impostor, who persuaded him to pursue this diabolical way of revenge. If he lived to see the event, his malignity would be gratified by the supposed effect of the curse."

Extraordinary the story assuredly is; but it would be more satisfactory to have the details more accurately rendered than Whitaker has thought it worth while to afford his readers. If James Phillip owned the Brignall estate in 1575, it is obvious that the plates must ante-date by more than half a century the publication of Freake's translation of Cornelius Agrippa. The discrepancies between the names of James Phillips' sons as given by Whitaker and those mentioned on the plate also require explanation; and the ascription of the charm to John Phillip is, of course, pure conjecture. It seems to be based on the words "J. Phillip" at the foot of one of the tablets, which Whitaker takes for a signature. A signature, however, on the leaden tablet is very unlikely; and the analogy of "Sarah Ellis" would lead us to think that it was the name of the person against whom the charm was directed.

E. SIDNEY HARTLAND.



## The Historic Town of Youghal on the Blackwater.



OMEWHERE new to go to—that is the cry of the tourist now-a-days—but at the same time somewhere new where he will not be cut off from all the comforts of civilization.

Now, if the stranger arriving at Kingstown will take the seven o'clock mail, into which he can step straight from the steamer, he can be deposited after a comfortable journey (with no changes beyond passing from one platform to another in Cork) in the ancient town of Youghal, at the mouth of the lovely Blackwater, "the sweet Avondhu" of Spenser's "Faery Queene."

Here he will find much to interest him from a picturesque, historical, or architectural point of view, and he will find also what is no less necessary to the tourist, who is generally in search of health as well as enjoyment—good air, sea breezes from the Atlantic, good food and fair accommodation; while if he be a cyclist he will find it a good centre from which to reach other interesting places in the county of Cork, such as Ardmore, Lismore, etc.

Youghal takes its name from a yew wood that in ancient days crowned the slope above the town—Eo-chaille (the yew wood); it is pronounced *Yawl*. It emerged into the light of history in the sixth century, when it was evangelised by Carthagh, a famous bishop of Lismore; but in the ninth century Christianity and civilization received a severe check, for it was attacked and taken by the Danes, who established its harbour as a rendezvous for plunder. After a time, however, the Danes themselves were converted to Christianity; they laid aside their bloody swords, and settled down in Youghal as peaceful traders, traders to whom their knowledge of the sea soon brought traffic, and Youghal rose into a place of mercantile importance. A narrow street branching at right angles from the main street of the town still recalls the memory of the Danes, for they brought water into the town, and it discharged itself through this passage, which still bears the name of *Water Lane*.

In 1168 came the English invasion, and Youghal was given to one of Strongbow's companions. From him it passed to the Geraldines, and from them by intermarriage to the Clares. The provostry seal of Youghal commemorates the union of these two great houses. In 1183 the town was incorporated, and a Royal Charter granted to it shortly after. From that time on it received many fresh charters and privileges from different English Sovereigns, and was a seaport of such importance in the reign of Edward I., that it furnished three ships to his Scottish expedition. Edward IV. made Youghal one of the petty limbs of the Cinque ports, in memory of which the municipal



Fig. 1.—View of Youghal from Moin-na-tragh, Co. Waterford.

(From a photograph by W. Lawrence. No. 2120.)

seal of the town bears a ship. Queen Elizabeth confirmed the privileges; and it is recorded by the "Four Masters" that at this time Youghal was full of riches and goods, its walled courts and castles all denoting prosperity.

In 1579, Gerald, 16th Earl of Desmond, rebelled and besieged Youghal. He sacked it in such a merciless fashion that it is said the Spanish soldiers in his train were moved to pity; one of them cut his cloak in five pieces, like St. Martin, and gave portions to five children left naked by the Kernes.

The town was relieved by a valiant soldier, Captain White, sent by the Earl of Ormond; but the rebels rallied and overwhelmed

him and his men, sacking the town for the second time. When Ormond himself reached Youghal he found it desolate, with but one inhabitant, a poor friar.

Ormond repaired and garrisoned the town, and hanged the mayor who had betrayed it to the rebels in front of his own doorstep. The estates of Desmond were confiscated and granted to Sir Walter Raleigh, who disposed of them, in 1602, to the Earl of Cork. The latter imported English colonists, revived the commerce of the town, founded almshouses, and also a free school. During the Irish rebellion, in 1641, he held Youghal for Charles I., for many months feeding and paying the garrison himself, and receiving but little help

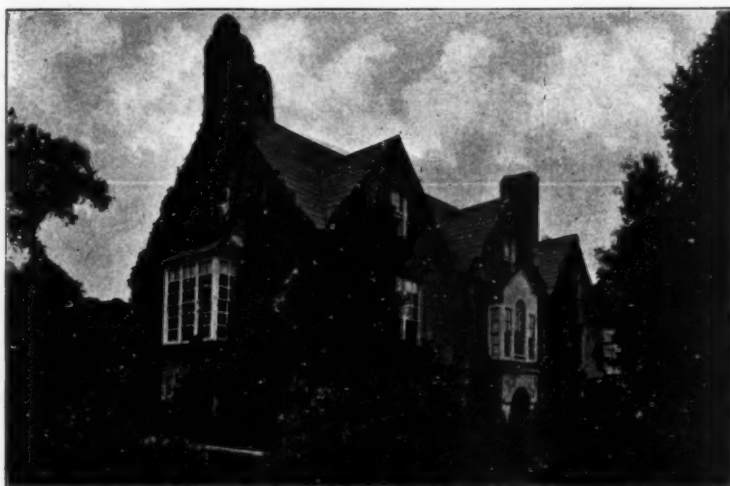


Fig. 2.—Sir Walter Raleigh's House at Youghal.  
(From a photograph by W. Lawrence. No. 798).

from outside. He died before the town was relieved. At this time money of necessity was struck in Youghal, and some of these siege pieces are still in existence.

Ormond proclaimed Charles II. king in Youghal on the execution of his father; but the town was Puritan in its sympathies, and revolted to the Commonwealth, and in 1649 Cromwell laid up his army in winter quarters there, occupying himself a house in the main street.

Under James II. the English settlers in Youghal were "scattered and peeled"; but in 1690 the town surrendered to William III.

About this time many Huguenot refugees settled there. In the early part of the present century the town was very prosperous, and sent a member to Parliament; but in 1885 it was absorbed in the South-eastern district. In 1787, Prince William (William IV.) visited Youghal, and received the freedom of the city. In 1795, the Duke of Wellington (Colonel Arthur Wellesley of the 33rd) was quartered in Youghal.

The two most prominent points of interest in Youghal are Raleigh's House and St. Mary's Church, though the remains of the walls, gates, and castles, and the Strand, which is of great length and washed by the waves of the Atlantic, are all worth, at least, a passing glance.

Raleigh's House (fig. 2) stands in a grove of trees above the town, under the shelter of the old town wall. It is built on the lines of a Devonshire Manor House of Elizabeth's time, such as Sir Walter must have been familiar with. Three pointed gables crown the eastern front, and under the central one of these is the hall and entrance. It is said that here stood the house of the Warden of the College (St. Mary's Church was made Collegiate in 1464), which stands on the other side of the gate of the churchyard. The present owner of Raleigh's house (Sir Henry Blake) has just made an interesting discovery, which tends to confirm the supposition that Sir Walter's house was built on a much older one. He has found on taking down some of the skirting of the drawing room a narrow port or slit. This must undoubtedly have belonged to an older building than the Elizabethan one. Sir Walter resided in Youghal during the years 1588-9. The walls of the house are in great part wainscotted with Irish oak. The best specimen of this is to be seen in the drawing-room, which possesses a carved mantel-shelf, rising to the height of the ceiling. Downstairs is a tiny room which goes by the name of Sir Walter's kitchen. Outside the house the most striking feature is a group of ancient yews, remnants of the wood that gave its name to Youghal, and under their shadow tradition says that Sir Walter used to sit and smoke. The adjacent garden claims the honour of being the place where the potato was first planted in Ireland. In Youghal it is not likely that Sir Walter will ever be forgotten, for the memory of Elizabeth's gallant soldier of fortune has ever kept a tight hold on the affection of the inhabitants.

St. Mary's (fig. 3) Church belongs to the Early Pointed style of architecture; it is in the form of a Latin cross, and a massive square tower, built originally as a keep for purposes of defence,

but now used as a belfry, stands in the angle of the north aisle and north transept. Its builders were the fathers of Freemasonry, the itinerant architects of the thirteenth century; and Masons' marks may be found on the side walls of the nave. It was founded by Richard Bennett and Ellis Barry, his wife, and their tomb is in the south transept of the church, where also is the mausoleum of the great Earl of Cork. In the fourteenth century either the Geraldines or the Clares—it is not quite certain which—made many improvements in the church, and built a beautiful chancel in Decorated English style, and their descendant



Fig. 3.—St. Mary's Church, Youghal.  
(From a photograph by W. Lawrence. No. 1881.)

Thomas, eighth Earl of Desmond, in 1464 made the church collegiate, and shortly after re-edified it. The memory of this Thomas is like a gleam of sunshine over the dark annals of the Desmonds, for he was hospitable, chivalrous, and charitable, and such a great patron of literature that he accepted the Psalter of Cashel as a full ransom for a prisoner on one occasion. He deserves to be remembered by the town he fostered; but it was not until nearly three hundred years had passed away that a tablet was erected to his memory in St. Mary's by the Rev. Pierce W. Drew, its rector, who was in the middle of the present century privileged in his turn to be the restorer of this historic church.



A hundred years after Thomas arose a Desmond of a different type. Gerald, the sixteenth Earl, during his rebellion desecrated the church; his soldiers stabled their horses in it, and unroofed and desolated the choir and sacristy and two chauntry chapels; they defaced also the founder's tomb. Probably it was at this time also that the peal of five bells, the holes for which may still be seen in the tower, were lost; for tradition says that during a siege they were buried either in the churchyard or in the grounds of Raleigh's house. It is said that the desecration of Youghal church drew down the vengeance of heaven on the Desmonds. In 1602 the great Earl of Cork partially restored the church, and for the next hundred years the vicissitudes of St. Mary's were more spiritual than temporal. While Cromwell was in power it was served by an Independent minister, and during the reign of James II. the service of the Mass was resumed for a short time.

In June, 1765, Wesley attended divine service there, and made the following entry in his journal: "I was glad to see a large and tolerably serious congregation in church. It was once a spacious building, but more than half of it now lies in ruins."

To give some idea of what the church looked like before its last restoration in 1857, I will quote the words of Gibson, the county historian. He says, "We saw this church some years ago, when the choir was nothing but a roofless ruin. The stone mullions of some of the windows had given way and fallen to the ground. The nave, too, had been sadly disfigured by depraved taste, for its roof of massive dark Irish oak was hidden by a modern lath and plaster ceiling. The side arches were crammed with galleries, and square timber sashes replaced the Gothic windows with stone mullions and pointed tops, which once adorned the side walls of the aisles. The lofty and graceful Gothic windows of the north transept were almost entirely built up with stones and mortar. The restoration of this beautiful church is owing to the untiring exertions, and, we may add, in many instances, to the individual liberality of the rector, the Rev. P. W. Drew, of Youghal, who has fairly earned the title of *Instaurator Ruinæ*."

Amongst the names on the, alas! too scanty list of subscribers to its restoration is the name of the Dowager Queen Adelaide. In 1854, the restoration of the choir was commenced, and on the 1st of July, 1855, after the lapse of many centuries, it was once more used for divine service. The great eastern window is very beautiful, and I cannot resist describing it particularly in the words of the late Rev. Samuel Hayman, who was an authority



on all matters of antiquarian interest:—"It is divided into two large compartments by a double mullion in the centre. Each of these compartments is subdivided into three lights by lesser mullions, which terminate at the springing of the chief arch in a horizontal series of six ogee arches. These are surmounted by trefoil tracery, and the kite-shapen space at the crown of the arch is filled with a Catherine wheel. The whole window is of wrought

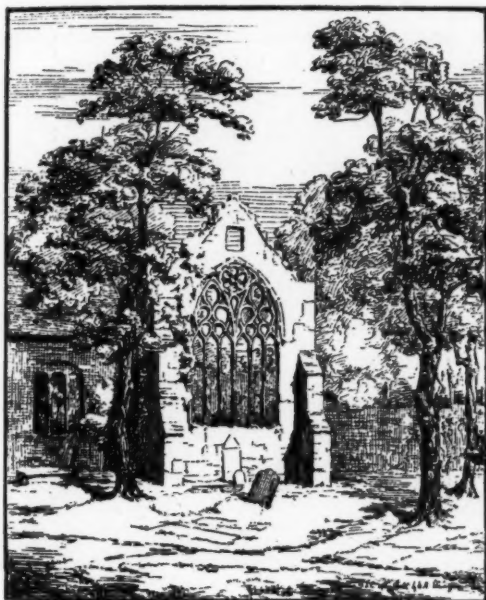


Fig. 4.—St. Mary's Church, Youghal. East Window before the restoration.

limestone." It is indeed a noble legacy from the Clares and Geraldines. There are many interesting monuments in the church, taper tombstones, and others, and some bear Norman French inscriptions which are still decipherable. Outside the church is the tomb of Elizabeth Scrope, daughter of Scrope, the regicide. The churchyard is surrounded on two sides by the old town walls, and there may still be seen portions of the sentinel's walk behind the battlements.

I have only space to refer to a few of the most interesting points about St. Mary's in this short paper, and must close my

description here. "If stones could speak," it might tell us strange tales of other days, and of the men of widely different types who have knelt within its walls. It is a piece not only of Irish, but of English history, and if the past could be recalled for a moment, its walls would hold not a few of the central figures in the history of the world.

The Gates.—These were anciently five in number, each being a bar with portcullis; the remains of only one of these exists still—the Water Gate. The present Clock Gate, however, which dates from 1777, is built on the site of one of the old gates.



Fig. 5.—St. Mary's Church, Youghal, showing flanking turret at gate built by Earl of Cork.

(From a photograph by W. Lawrence.)

Of all the castles of Youghal, but one remains—Tynte's Castle in the main street, and not very far from it may be seen the remains of the North Abbey, a foundation of Dominican Friars, dating from the thirteenth century.

At the same time, at the other end of the town, was founded the South Abbey, about which a curious story is told. Lord Ophaley intended the building for a castle, but on the eve of some festival, the workmen employed at it begged for a piece of money to drink his health, and he desired his son to give it them. Instead of obeying his father, the son sternly reproved the labourers, and

his father considered this such an evil omen that he changed his mind, and instead of a home for himself erected a house for Grey Friars. No traces of this South Abbey remain. The Presentation Convent, where may be seen the beautiful lace manufactured in Youghal, stands on its site.

The Strand is of great length, and at low tide may still be seen working up through the sand fragments of a forest submerged in the ninth century. In the eighteenth century, during an unusually low tide, the skeleton of a gigantic animal was dug out of it. The sea encroaches greatly, especially during the winter storms, from the Atlantic. There is a tradition that some day it will sweep right up to Killeagh, a village about six miles from Youghal.

Strangers should be careful of bathing at Youghal, for there are dangerous currents and holes which have more than once proved fatal to the unwary.

Clay Castle, a sandhill at the opposite end of the Strand from the town, was crowned in bygone days by a Danish Rath. The sand, here tempered by sea water, has petrifying properties.

Though Youghal is in some respects a good harbour, the entrance to the bay is dangerous, as there is a bar which cannot be passed until half-flood.

The Blackwater is one of the best salmon rivers in Ireland, and for half the year the salmon fishing of Youghal is its most important industry.

Youghal is an old world town, and many quaint customs and superstitions still linger round it, while the Blackwater is the home of many a legend; but these things would take a chapter to themselves.

H. ELRINGTON.



## French Bakers' Tallies.



IN continuation of my article on "Hop Tallies" which appeared in the *Reliquary* for January, 1897, I have been endeavouring to trace the survival of tallies in connection with other lines of business. This I have found very difficult, owing to the rapid disappearance of late years of primitive appliances generally, before the waves of education and cheap modern methods of doing things more simply, though not perhaps in such an efficacious manner. I think, however, that it is more than probable that tallies may still be used in counting out large catches of herrings from the boats in some parts, as was formerly the custom; that cricket scores may, on some far-off village green, still be cut on sticks; and that labourers may somewhere still have their daily "tale" of work notched for them on their tally-half, as was done not fifty years ago.

The only definite instance, however, worth recording that has so far come under my notice is from Brittany. A friend to whom I was speaking of tallies remembered having heard of the bakers using such things in some parts of France, and having put me into communication with another friend, who was then living at Pont Aven in Brittany, I soon ascertained that they were still in use by some of the inhabitants of that place.<sup>1</sup>

My first endeavour to obtain some of the Pont Aven tallies was a failure, owing to the fact that a tally, being in reality an "instrument" representing money, could only be obtained by paying the sum represented by the respective notches, and as these notches frequently represented a considerable sum, I hardly felt justified in "taking up" these "bills," as we say nowadays when referring to an

<sup>1</sup> I have also found that it is exceeding probable, that this form of keeping rough accounts still exists in many other parts of France and other European countries, more especially in the rural districts; and older friends, who can speak of the Continent fifty years ago, inform me that at that time tallies were much in vogue in Paris and other cities amongst the bakers.

exactly similar transaction. Upon further enquiry I found that when these tallies were paid up, and thereby cancelled, it was the custom to place the two pieces side by side, and to break them in pieces, thus destroying the record on both sides. I have to mention this part of the story first, because it shows how I got my specimens.

It seems to have occurred to my friend that if the tallies were handed over when "settled" to him, as a stranger, in the presence of or by the two parties who had held the respective portions, that it would be almost as good as destroying them, and so I obtained them at last.

As the local name for these Pont Aven bakers' tallies is "coche" (a notch), I shall in my description call them by that name. This change of name is decidedly curious, and is, I should say, in all probability, a provincialism; for I have ascertained upon enquiry that in the towns where the bakers formerly used these notched sticks they were then *taillé*, and not *coche*. In short, our word "tally" is derived from a wooden implement with notches cut into it, *but* which is called a "coche."

The specimens of "coches" sent to me from Brittany were seven in number; they were cut from branches of the alder, *alnus glutinosus*, fairly straight portions of the branch being selected, and the bark was left on, but all offshoots were cut off. They are all of them about a foot in length, some being rather less, whilst others are rather more, and they vary from half an inch to five-eighths of an inch in diameter. Each one is split longitudinally into equal parts to within two inches of one end, when the cut is met by a cross cut from the outside, inwards and upwards, at an angle of forty-five degrees (see fig. 1). Although this somewhat resembles the splitting of a hop tally, it is yet rather different, and decidedly more secure against fraud; for in the straight and planed wood of a hop tally there cannot be the same protection as exists in a natural branch with its curves, twists, knots, bark markings, etc., which again proves what I have always endeavoured to show, that the most primitive appliances are often the most reliable (*vide*, a rush candle and the electric light). The butt end of each "coche," if I may so term it, was the end of the half kept by the baker himself, whilst the small piece was retained by the customer. This system corresponds with that of the hop tally, the larger piece in that case being carried by the overseer, or tallyman, and the small part by the hop picker. This butt end of the baker's "coche" was cut into three facets (see fig. 1), and upon these



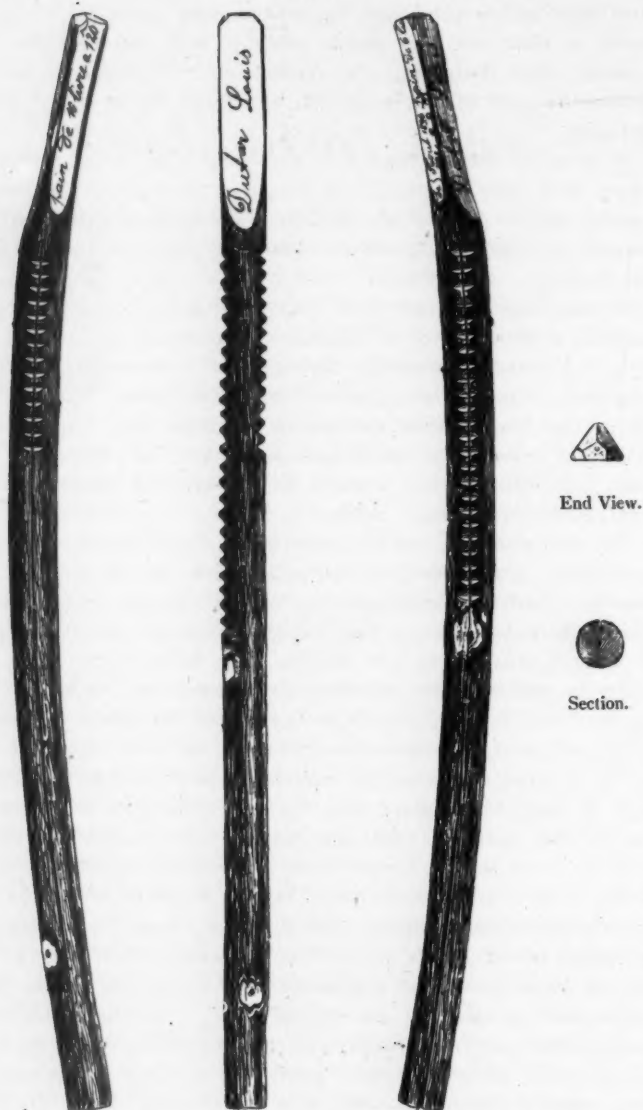


Fig. 1.—French Baker's Tally. Views of three sides.

was written the name, and sometimes designation, of the customer, the date when the transactions began, and the price of the bread respectively. It would perhaps be interesting here to quote the particulars written on the seven "coches" I am describing, for they show us in a very simple way the village baker's business transactions, his customers, and the price of his wares.

RECORDS OF THE SEVEN PONT AVEN COCHES.

No. 1.	La Porte, Jean. Menuisier (joiner)	pains de 6 livres 1.90	Commencé le 4 Septembre.
No. 2.	Crouet Goes.	pains de 2 livres 0.60	Commencé le 6 Mars.
No. 3.	Le Cann, Charles.	pains de 2 livres 0.50	Commencé le 22 Novembre.
No. 4.	Larivier, Jean. Boucher (butcher)	pains de 3 livres 0.90	Commencé le 4 Janvier, 1895.
No. 5.	Raquet, Louis. Com <sup>d</sup>	pains d'une livre @ 0.20	Commencé le 8 N <sup>re</sup> , 1896, Pont Aven.
No. 6.	Dubreuil, Louis Couvreur (thatcher)	pains de 10 livres 1.50	Commencé le 5 Aout, 1895.
No. 7.	Dutar, Louis	pains de 10 livres @ 1.20	Le 5 Aout, 1896, pain 6 livre @ 0.15.

One of the most interesting points in connection with this record is, that the price of bread appears to vary, either in connection with its quality, of which we know nothing, or of fluctuations at different times in the price of wheat, or may it be that the price in Brittany is put up for customers who like to run a good long "coche"?

From what I can gather the Brittany baker does not go the "rounds," but stays at home, and his customers call on him. He keeps his portions of the customers' tallies hung up at the back of his shop. When a "client" calls for more bread he of course brings his portion of the tally with him, and when taking the bread the baker reaches down his own corresponding half, places the two portions side by side, sees at a glance that the pieces fit properly, and that no notches have been tampered with; then he cuts a notch or notches for the current transaction, hands the customer back his portion of the "coche," with a polite bow and a "Merci, m'sieu" or "Merci, madame," and the transaction is completed. When a good tally has been run up, and I understand

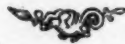
that in this little matter a French baker's tally is something like an English baker's ledger, with a pretty big account against the purchaser, it occurs to the purchaser that he ought to settle his little bill. He therefore takes his notched stick, and the amount of indebtedness indicated thereon, to the baker, who, after satisfying himself that the notches are all in order (or that they tally), breaks both pieces up in the presence of his customer, this being deemed a sufficient receipt for the cash payment. As I have been asked why the baker and the customer take such care of their respective halves, I may mention that they are just as important as invoices or book entries are nowadays, and really more simple, because, when broken *together*, they are done with. If the baker loses his half of the tally he loses all claim on the customer, and if the customer loses his half there is nothing to prevent the baker from defrauding the customer by cutting as many additional notches as he pleases on the portion of the tally still in his (the baker's) possession.

Sometimes with us a baker or milkman charges, of course by accident, for what has not been supplied, and it is difficult to prove the error, but the wooden tally stopped all that. In fact, as I have frequently observed, the more primitive appliances were often more efficacious, far simpler, and, to all intents and purposes, answered the purposes for which they were intended better, than our modern innovations, though, of course, the latter may be better adapted to our enlarged requirements and the altered conditions of our more artificial state of existence.

Since writing the above, I have received another large bundle of bakers' tallies from a shop at Pont Aven: an original bundle, or what we might term a "Market Bunch." They resemble those described in their method of notching, in the way of naming, and in the sort of wood they are made of, but they are much larger, being nearly one inch in diameter. A hole is bored through each at the butt end and they were all strung together and hung on a nail at the back of the little baker's shop in Brittany.

EDWARD LOVETT.

*Croydon.*



## The Evolution of the Textile Industries.

### I.—SPINNING.



THE ultimate object of the various mechanical processes employed in the textile industries is to produce from some suitable animal, vegetable, or mineral substance, a fabric (or thin sheet of flexible material) that shall be capable of being manufactured into clothes, coverings, hangings, tents, sails, bags, baskets, nets, or, indeed, anything requiring a thin sheet of material for its construction.

The substances employed in the textile industries are either long thin flexible rods or narrow flat bands occurring in nature (such as withies, straw, grass, reeds, rushes, etc.), that do not need any further treatment after being gathered beyond drying and cleaning to render them fit to be woven together; or they are of a fibrous structure, in which case the fibres have generally to undergo several processes, including spinning into thread, to prepare them for being woven. Certain fibres can also be formed into a thin flexible sheet by simply matting or felting them together.

There are thus three distinct kinds of textile fabrics: (1) those composed of natural rods, bands, or threads woven together, such as basket-work, straw plaiting, and grass matting; (2) those composed of fibres felted together but not woven; and (3) those composed of artificial threads spun out of fibres first and then woven. The last of these is the highest in the scale of development because of the complexity of the structure of the fabric, which is due to two causes: (1) a practical one arising from a desire to make it as untearable and as durable as possible; and (2) an ornamental one arising from a desire to make it pleasing to the eye by variegating its surfaces with chequered, coloured and other decorative designs. The third kind of fabric is also the only one that involves the operation of spinning.

The principal raw materials used in the textile industries are as follows:—

#### ANIMAL.

##### *Requiring to be spun.*

Wool.  
Silk.

##### *Not requiring to be spun.*

Sinews of animals.  
Strips of hides of animals.

## VEGETABLE.

*Requiring to be spun.*

Flax.  
Cotton.  
Hemp.  
Jute.

*Not requiring to be spun.*

Withies.  
Rushes.  
Grass.  
Straw.

## MINERAL.

*Requiring to be spun.*

Asbestos.  
Glass.

*Not requiring to be spun.*

Metal wire.

Before the raw materials are ready for spinning they have to undergo several processes for the purpose

of thoroughly cleansing the fibres from all dirt and extraneous matter, and for arranging all the fibres parallel to each other. Thus the woolly fibre of cotton is separated from the seeds of the plant by *ginning*, and the dust and dirt are got rid of by *bowing*. Flax has to be subjected to *ripping*, to separate the seed-heads from the stalks; *breaking*, to bruise the woody part of the stem; *scutching*, to remove the woody parts of the stem from the fibres; and *heckling* to cleanse the fibres from particles of dirt. The fibres are finally made to lie parallel to each other by *combing* and *carding*.

When the fibres have reached this stage a very weak thread of a kind may be formed by placing a few of them side by side with an overlap, so as to leave no breaks between the ends of the fibres, and pressing them together slightly into a compact mass. The strength of such a thread is due entirely to the friction or cohesion between the fibres, which is again dependent on the roughness of their surfaces. The object of the operation of spinning is to increase the cohesion be-



Fig. 1.—Spindle and Whorl.

tween the fibres by twisting them together, whilst the fibres are at the same time pressed more closely together, and the length of the thread extended. After the thread has been spun it has to be wound on a reel of some sort.

The operation of spinning, then, involves—

- (1) The compression of the fibres;
- (2) The extension of the thread;
- (3) The twisting together of the fibres;
- (4) The winding of the spun thread upon a bobbin.



In the most primitive kind of spinning no apparatus whatever is used, the whole thing being done with the hands alone. This method of spinning as applied to shredded cedar bark for making twine for nets, fishing lines, etc., on the Pacific coast of America, is thus described by Dr. Otis T. Mason in his *Origins of Invention*, p. 242 :—

“The twining is done altogether with the fingers, and very skilfully, after the manner of twisting a whip-cracker. The woman holds the twined part in her left hand between thumb and forefinger, and presses her middle finger against the ball of the thumb to hold a strand, while with her right hand she gives the other strands a few turns. She deftly turns the strand, passes it to the middle finger of the left hand to hold, at the same time seizes the other strand, gives that a turn or two, twining the two strands each time. It is said that the Sicilian women make twine for chair bottoms in the same way from rushes.”

This primitive method of hand-twisting still survives in Great Britain and elsewhere in the manufacture of straw rope for holding down thatched roofs of houses and corn stacks.

At some unknown period far back in the history of mankind, possibly in the Stone Age, the hand-twisting of fibres for textile purposes was superseded by the use of the spindle and whorl—a simple, yet effective, contrivance for producing the continuous rotary movement necessary for twisting the fibres into thread. The spindle is generally a piece of wood about a foot long of round section about half an inch in diameter at a point three inches from the lower end, and tapering towards the top and bottom. The whorl is a circular disc of pottery, stone, or some other heavy material with a hole in the centre, through which the spindle is passed, the friction being sufficient to keep it in place. The whorl acts as a fly-wheel, which is kept continuously turning by its momentum between the successive impulses given to it by the hand of the spinner. The supply of fibre required for spinning is kept in a conical bundle on the top of a distaff, a long stick of wood, the lower end of which is inserted in the waistbelt of the spinner.

The operation of spinning is as follows:—A small portion of wool, or other fibre, is twisted together by hand, and one end attached to the spindle, whilst the other is held between the tips of the forefinger and thumb of the right hand. The tip of the thumb is then moved along the forefinger until it reaches the base, compressing the fibres and slightly twisting them at the same time. The greater part of the twist is, however, given by the



Fig. 2.—Woman with Distaff and Spindle on carved *miserere* in Boston Church, Lincolnshire.

168 *The Evolution of the Textile Industries.*

revolutions of the spindle, and the thread is extended by moving the right hand away from the spindle.

Sometimes the spindle has a small notch at its upper end for holding the thread, but this is by no means essential. The spindle may either be suspended vertically in the air, as when the spinner is standing or walking; or its lower end may rest on the ground or in a small smooth cup, the spindle being inclined at an angle with the vertical. The amount of twist



Fig. 3.—Woman Spinning, Aran Island; commencement of the operation.

given to the thread varies according to the angle it makes with the spindle, and also with the velocity of rotation of the spindle. After the thread has been spun it is wound on the portion of the spindle above the whorl in a conical cop by reversing the direction in which the whorl is spinning, and holding the thread at right angles to the axis of the spindle.

A quaint illustration of the couplet

“When Adam dived and Eve span,  
Who was then the gentleman?”

is to be seen on the Norman font at East Meon, Hampshire. The position of the hands whilst spinning and the way of supporting the distaff in the waist-belt are clearly shown.

A woman holding a distaff and spindle, whilst chasing a fox who is carrying off her chickens, is carved on one of the *misereres* at Boston Church, Lincolnshire. On another *miserere* in the same church a woman holding a distaff and spindle in her right hand is represented, apparently

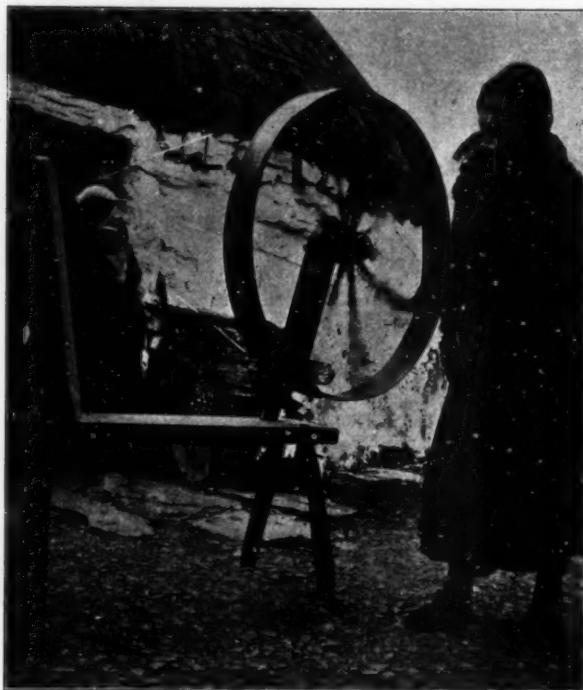


Fig. 4.—Aran Woman Spinning; extending the thread.

as carrying on a flirtation amounting to rude horse-play with an archer (see fig. 2). The spindle and distaff was still in use in the more remote parts of Scotland until quite recently, and even at the present time survives in Brittany. The frequency with which spindle-whorls are found on ancient inhabited sites all over the world shows how universally this method of spinning was employed in pre-historic times. Those found by the late Dr. Schlieman in such abundance at Troy are in most cases ornamented with the Swastika and other symbols signifying the rotary motion of the sun,

## 170 *The Evolution of the Textile Industries.*

which may perhaps in some way have been associated with the revolutions of the spindle, and have been intended to ward off any ill-luck when the direction of the motion was not sun-wise and, therefore, unpropitious. In Northern mythology the three stars of Orion's Belt were called Frigga's Rock or Distaff, and with regard to spinning the Danes had a superstition that nothing which revolves should be set in motion between Christmas Day and the New Year.

The spindle with the whorl, although it may be called an *apparatus* for spinning, cannot be said to be a *machine*, because its moving parts are not



Fig. 5.—Aran Woman Spinning; twisting the thread.

constrained to move in definite paths. When the lower end is made to revolve in a smooth cup, the spindle more nearly approaches to being a machine than in any other case, for the cup acts as a fixed bearing, and the motion is to that extent constrained, although the upper end of the spindle is still free to wobble about except when held in one position by the spinner.

The stage of the true machine is reached when the spindle is fixed in two bearings, so that its motion is clearly defined, as in the old English spinning-wheel. This was in use in England certainly as far back as the fourteenth century, for we find a drawing of it in the Louterell Psalter. It is the typical Welsh spinning-wheel of the present day, and is also not uncommon in certain parts of Scotland and Ireland.

The design of the stand for this kind of spinning-wheel is clearly taken from an ordinary wooden bench for sitting upon, with four legs. A sloping bar of wood is morticed into the top of the stand at each end—one to support the bearings of the spindle, and the other the axle of the wheel. The periphery of the wheel is made out of a thin broad band of wood bent round into a circular shape, and there are usually eleven turned spokes. The axle of the wheel is a fixed pin projecting at right angles from one of the sloping bars previously mentioned, and there is a round hole in the centre of the nave of the wheel into which the axle fits. The spindle is

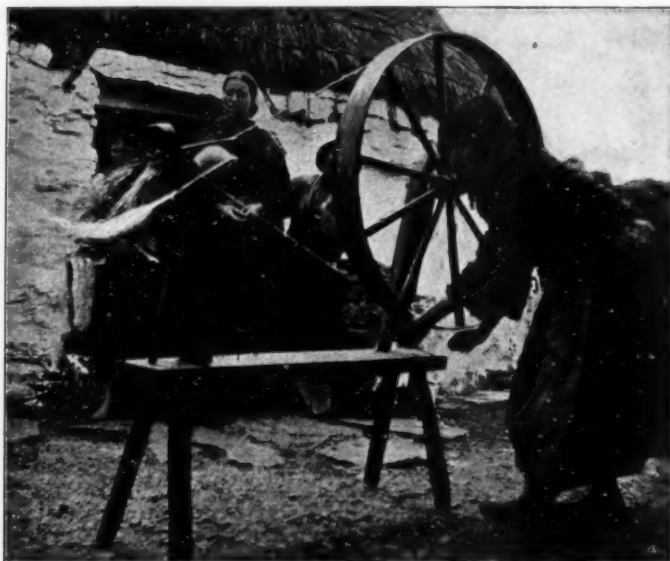
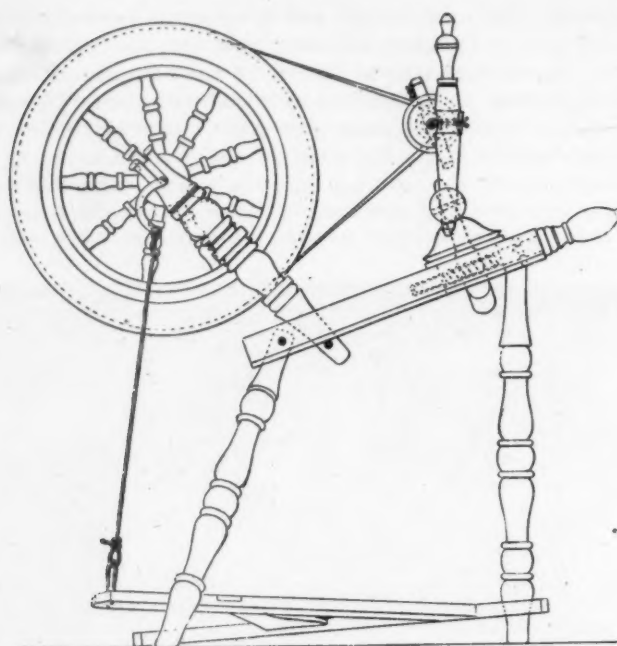


Fig. 6.—Aran Woman Spinning; winding the thread on the spindle.

fixed horizontally in two bearings of the rudest possible description made of bits of stick and string, and between the bearings are two V-shaped grooves in the spindle which serve as a driving pulley. A single driving cord passes over the small pulley on the spindle and round the big driving wheel. The cord and bearings are generally kept tight by means of screw adjustments.

The big wheel acts both as a driving wheel and a fly-wheel. It is kept in motion continuously by impulses given by the hand at intervals, the momentum serving to keep it going between each impulse. The actual operation of spinning differs in no way from that performed with the spindle and whorl, as already explained. The fibres are compressed between the forefinger and thumb, twisted by the revolutions of the spindle, and the





Shetland Spinning Wheel. Scale,  $\frac{1}{2}$  linear.

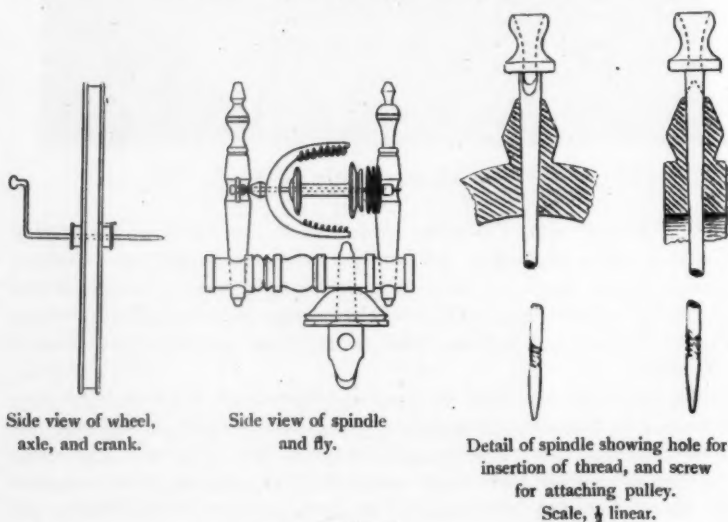


Fig. 7.

thread extended by the sweeping motion of the arm away from the spindle. The thread is wound on the spindle by reversing the direction in which the wheel is revolving. The whole process is most admirably illustrated by the views here given of a woman spinning in one of the Aran Islands off the west coast of Ireland, taken by Dr. Norman, of Bath, to whom we are greatly indebted for kind permission to reproduce his photographs.

From a mechanical point of view, the small spinning-wheel, which was probably introduced into this country in the fifteenth or sixteenth century from Germany, is a great advance on the old English big spinning-wheel. The small wheel has, except in Wales and Ireland, entirely superseded the

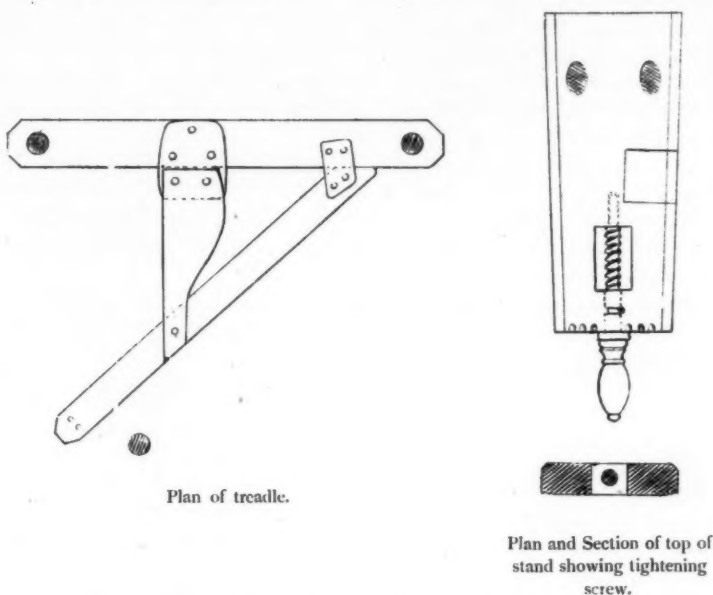


Fig. 8.—Shetland Spinning Wheel from Island of Burra, belonging to Gilbert Goudie, Esq., F.S.A. (Scot.).

large wheel wherever hand-spinning is still practised, as in Skye, the Hebrides, Orkney, and Shetland. The advantages it possesses over the large wheel are that it can be worked with the foot whilst sitting down, thus leaving both hands entirely free to attend to the spinning of the thread; and also the operation of spinning and winding on the bobbin goes on continuously without its being necessary to reverse the motion of the wheel from time to time.

The self-winding is effected in a most ingenious manner, and the device for attaining this object now to be explained contains the germ of all those

refinements of modern textile machinery which are the glory of Lancashire, and have added so many millions to the wealth of England. The idea for self-winding, placed in a nut shell, was to differentiate the bobbin from the spindle, and let it run loosely upon it, at the same time attaching a fly to the spindle to carry the thread round the bobbin, and thus wind it upon the bobbin. One end of the thread is held in the hand of the spinner, whilst the other goes through a hole in the end of the spindle, and through the little brass hooks attached to the wooden flyer on to the bobbin.

There are two driving cords on the wheel, one of which passes over a pulley on the bobbin, and the other over the pulley on the spindle and flyer. Now if these two pulleys were exactly of the same diameter the thread would be spun, but there would be no winding action whatever. The diameter of the pulley on the spindle and flyer is, therefore, made a trifle less than the diameter of the pulley on the bobbin. The result is that the flyer revolves faster than the bobbin and carries the thread round it, thus winding it on the bobbin.

The subsequent developments of spinning machinery have taken the direction of—(1) working a large number of spindles from the same driving wheel or engine; (2) making the feed of the material to be spun automatic; and (3) compressing and extending the thread in the proper proportion without the aid of the hand.

The spinning wheels used in India, China, and Japan are of small size, adapted to be worked by a person sitting on the ground. They are turned by a hand crank, and have no self-winding apparatus.

J. ROMILLY ALLEN.





## Notes on Archæology and Kindred Subjects.

### NOTES ON NORTHORPE CHURCH.

NORTHORPE is a small village in Lincolnshire, situate eighteen miles north of Lincoln. The river Eau runs through the parish and falls into the Trent. This river in fifteenth century records is spelt Ea, Aa, and Hay.

Northorpe is mentioned in Domesday under the name of *Torp*. The King, as Lord of Kirton, having two carucates there. Stubbs, in his *Glossary* to the Select Charters, defines a carucate as "the quantity of land that could be ploughed by one plough or team in a season; long varying in extent, according to the locality or nature of the soil, but determined in 1194 to be one hundred acres."

The Church, which consists of chancel, nave, aisles, and western tower, is dedicated to St. John the Baptist. Next to the Blessed Virgin, St. Peter, St. Andrew, and St. Michael, he is the most popular Saint in England, upwards of four hundred churches being dedicated in his name, twenty-five of which are in Lincolnshire.

The nave is the most ancient part of the structure which now remains, and is a remarkably fine specimen of late Norman work, dating probably from 1140 to 1160. The arcades, which separate the aisles from the nave, consist of two columns and two half columns on each side. All the capitals have the square abacus, and the first column on the south side has the lower part of the capital richly ornamented with the shell-pattern. The corresponding capital on the north side contains an ornament very similar to the Ionic Volute. The plinths of the columns are covered by the present floor of the church, and are entirely hidden from view. The clerestory contains three windows on each side—each of two lights—belonging to the early decorated period, dating probably from 1280 to 1300. The remarkable feature of the clerestory is that it is continued round the east wall, and immediately above the chancel arch is a window of three lights. Above the clerestory on the south side is a corbel table ornamented with the four leaf flower and rose-patterns, and the same style of corbel table is also continued both on the north and south sides of the chancel. At the western end of the nave there is built up in the wall the capitals and portions of two arches


belonging to the Early English period, which would seem to show that the church had been lengthened westward at this time, and afterwards curtailed again.

Both aisles have windows belonging to the Decorated period, and the south aisle contains windows looking east and west.

The roof of the aisles and nave is of rough timber, but in the nave some bosses remain which, from their workmanship, have evidently ornamented a roof of an earlier period.

The chancel arch is a poor specimen of the Decorated period, and does not spring from any column, but is supported by corbels ornamented with the roll moulding. The screen remained, probably in a mutilated condition, down to the commencement of the present century. The space above once occupied by the rood and its attendant figures was filled up with plaster on a lath foundation, on which was rudely painted the Royal Arms with the date 1666.

The chancel itself belongs to the Early Decorated period, although the east window contains tracery which is a curious mixture of Decorated and Perpendicular work. The north and south windows each have three lights, ornamented with geometrical tracery, and contain small remains of old stained glass. On the south side of the altar is a piscina in a good state of preservation. On the north side is a triangular-headed almary of considerable size.

The chancel roof, which is of rough oak, is ornamented with five hand-some bosses of good workmanship, one an excellent example of the Tudor Rose; another is composed of a shield: *quarterly*, one and four, a garb, two and three, an object like a T inverted thus , and which does not appear to have any heraldic significance.

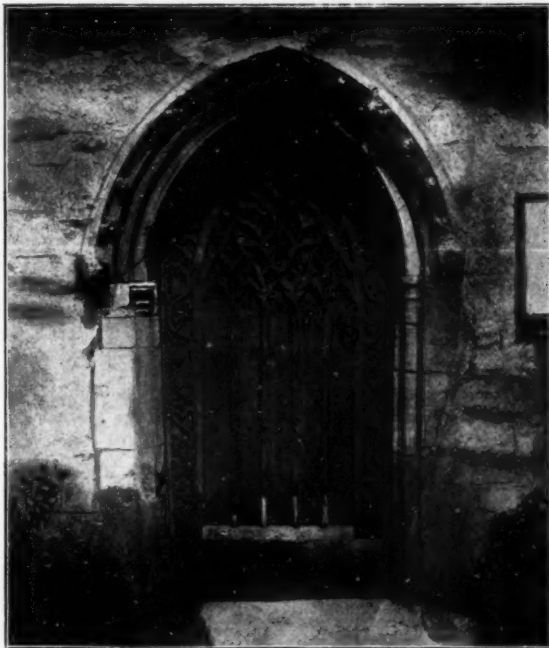
Within the sanctuary is a brass inscribed: "Here lyeth buried the body of Anthony Monson of Northorpe in the county of Lincolne Esqr, fourth son of Sir John Monson of South Carlton Knight who departed this life 17th day of November 1648." Below this inscription is the coat of arms: *Two Chevronel, in dexter chief a Mullet*. The brass is let into a stone which has evidently at some period been used as an altar stone, and has incised on it five crosses. In the chancel is a tomb containing remains of three brasses to the Yerburgh family, but the date has disappeared. On the south side of the chancel is an incised slab: "Here lyeth the Body of George Monson son of Anthony and Frances Monson wh. Dyed the 2 of January 1654. *Ætat ME 15.*" On the north side of the chancel is an inscribed brass to William Monson, ob. 1538.

The north wall of the chancel shows a round-headed priests' door, which has been built up; the hood moulding remains and the dripstone terminations (heads), and immediately opposite to this on the south side is a leper window deeply splayed.

The tower is of three storeys, dating probably 1450—1500. The first



storey is opened to the church, and contains in the western wall a window which is a good specimen of the Perpendicular period. The western arch is an equilateral one, supported by two corbels terminating with human heads. The tower contains in the top storey four Perpendicular windows, over the north and south of which are two gargoyles composed of grotesque heads. There is an embattled parapet and pinnacles, and the buttresses are placed at the angles and only go up to the second storey. There are two bells in the tower, one of which has inscribed upon it, "Send pastors pure in word and life."



South Door, Northorpe Church.

The south door is a most beautiful specimen of curvilinear wood carving, with a border of finely wrought trailing foliage; its date is most likely 1370—1400, and it is in a fair state of preservation. The hood moulding is ornamented with the four-leaf flower and the ball flower, and has dripstone terminations composed of two heads.

The church contains an original dog-pew; this is a small oblong pew adjoining the one allotted to the hall, and in which the dogs who followed the

residents of the hall to church were confined during divine service; it continued to be used for this purpose down to about the year 1820.

The parish books contain numerous references to *briefs*. These were Letters Patent issued by the Sovereign, authorizing the collection of alms for a specific work of charity—generally for fires and shipwrecks—and read after the Nicene Creed. They were abolished by 9 George IV., c. 28, in 1828. The following is the earliest entry of a *brief* in the books:—

1698. January 8th. for Minehead in Somersetshire, loste by fire 4030<sup>l</sup> 0 1 7

The parish registers at Northorpe date from 1594.

On digging a grave in the churchyard opposite the middle of the nave, the base of a churchyard cross was discovered about forty years ago, but unfortunately was not preserved.

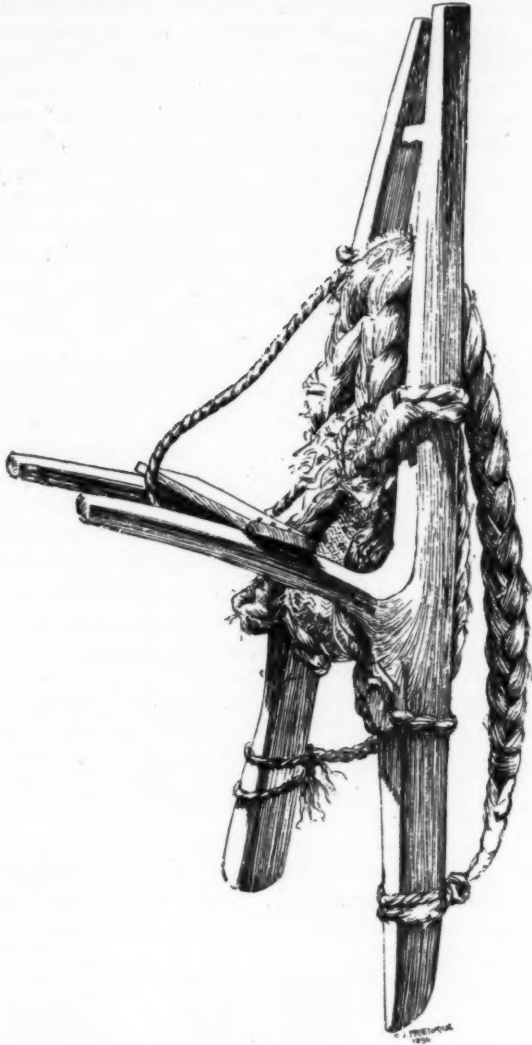
It is a matter for congratulation that this church, possessing so much architectural interest, escaped the fury of the "restoration" period of forty years ago, when zealous architects ruthlessly swept away everything which came in their way, and, in their great desire to restore a building to what they conceived had been the original plan, often destroyed work which, although not corresponding perhaps in point of date with the first foundation, still contained magnificent workmanship and design, and further was of great antiquarian interest as illustrative of the development of architecture in this country. It is much to be deplored that some of our most interesting village churches have been hopelessly mutilated in their so-called "restoration." Now that it has become a more recognized principle to approach alteration to ecclesiastical buildings in an antiquarian spirit, it is to be hoped that Northorpe Church will be preserved with all its original architectural features as at present existing. The church is badly in need of preservation, and if the work were carried carefully out, the result would be a church with which few of the neighbouring villages could compete in points of interest and design.

#### PORTER'S PACK FROM COREA.

DR. OTIS T. MASON, in his exhaustive monograph on the "Human Beast of Burden" in the *Smithsonian Report of the National Museum, U.S.*, for 1886-7, p. 237, classifies the different ways in which a load may be supported on the body of a man or woman for purposes of transportation as follows:—

- (1) In one hand.
- (2) In two hands.
- (3) On the fingers.
- (4) With a shoulder-strap or baldric.
- (5) On the arm.
- (6) Hung to the shoulders.
- (7) On the shoulder.
- (8) On the top of the back.
- (9) On the middle of the back.
- (10) On the head.
- (11) In the pockets.

Nearly every country shows a preference for some special method of portage, generally choosing the one that long experience has proved to be the most suitable for the physical peculiarities of the race and the nature of



Porter's Pack from Corea.

*Drawn for the "Reliquary" by C. J. Practorius.*

the environment. The simplest way of carrying a load is to dispense with the use of any artificial contrivance whatever, and trust either to the art of balancing or to muscular strength to keep the load in position. It was, no doubt, discovered at a very early period in the history of the world that the carrying capacity of the human beast of burden could be greatly increased by lashing several objects together with cords, or employing some kind of receptacle to hold them, such as a net, basket, bag, box, bucket, or jar. Subsequently numerous appliances were invented by means of which the load might be either supported on, or suspended from, some portion of the body, so as to utilise the muscular strength of the individual in the most economical manner. In this way the various kinds of packs, knapsacks, carrying-yokes, and straps came into existence. Many of these consist of a piece of wood specially shaped, or a wooden framework of some sort, as in the case of the pack-saddles of horses, mules, donkeys, and camels. It is necessary to have a soft pad to prevent the load or the frame which supports it from galling the parts of the body against which the weight presses most heavily.

As a good example of an ingenious appliance for facilitating the labours of the human beast of burden, we here illustrate a Corean porter's hod or pack from Chemulpo.<sup>1</sup> It was obtained from the coolie who was using it by Dr. W. G. K. Barnes, M.D., R.N., and presented by him to the British Museum in 1895. The frame consists of two similar forked branches of a tree, 3 ft. 6 in. long, inclined towards each other at the top and wide apart at the bottom. They are connected by four crossbars at intervals. Upon the two projecting forked branches a flat wooden board, 1 ft. 2 ins. long, is nailed, so as to form a sort of bracket for supporting the load. A pad, stuffed with straw and covered with plaited grass, is placed between the poles, where they rest against the back of the coolie. The ropes by which the pack is carried are made of coarsely-plaited straw, tapering and terminating in a smaller rope of straw and linen fixed to the two lower ends of the frame. The ropes make two loops, passing from the lower ends of the frame under the armpits of the coolie, over his shoulders, and thence to the middle of the frame, where they are again secured by knots to the poles.

The coolie carries in his hand a staff, forked at the upper end, which he uses as a walking stick whilst the load is on his back, and when he wants to rest he removes the pack, placing the two lower ends of the frame on the ground and the forked stick under one of the crossbars, thus forming a tripod.<sup>2</sup>

<sup>1</sup> By kind permission of Mr. C. H. Read, F.S.A. The description of the pack has been compiled from particulars supplied by Mr. C. J. Praetorius.

<sup>2</sup> See A. H. Savage Landor's *Corea*, p. 40. Capt. A. E. J. Cavendish's *Corea*, p. 35. *Report of National Museum, U.S.* 1891, pl. 7.

### DISCOVERY OF A SAXON INSCRIBED AND ORNAMENTED CROSS-SHAFT AT ROLLESTON, NOTTS.

WE are indebted to Mr. W. Stevenson, of Hull, for having supplied us with photographs of the fragments of a Saxon cross-shaft recently found at Rolleston Church, and particulars from which the following account has been compiled.

Rolleston Church is situated four miles south-west of Newark-upon-Trent, Notts. The four fragments of cross here illustrated were discovered during the restoration of the building. Fig. 1 shows the upper part of the shaft and possibly the lower arm of the cross, on which is sculptured what appears to be one of the symbols of the four Evangelists. Probably the Agnus Dei occupied the centre of the cross, and round it on each of the arms may have been the Evangelistic beasts. At the top of the shaft is a small panel surrounded by a cable moulding containing a neatly cut inscription in mixed Anglo-Saxon capitals and minuscules in two horizontal lines reading :

**RAðVLF**  
**VSmeFe**

"Radulfus me fe(cit)"

"Radulf made me."

Inscribed crosses of this period are by no means common in England, and it is a great rarity to be told the name of the maker of the monument. The style of the lettering seems to indicate a date not very much before the Norman Conquest, say A.D. 1050 to 1150. Although



Fig. 1.—Fragment of Inscribed Cross-Shaft of Radulf, at Rolleston, Notts.

(From a photograph.)



Fig. 2.



Fig. 3.



Fig. 4.

Fragments of Cross-Shaft at Rolleston, Notts.



well acquainted with the early history of the locality, Mr. Stevenson has been unable to identify the Radulf of the inscription.

The remaining three fragments are probably parts of the shaft of the cross. The sculpture on one face of each only remains, that on the other faces having been removed when the stones were re-used in medieval times to make the rebated jambs of a doorway.

The fragments are of magnesian limestone. The largest (fig. 1) is 1 ft. 11 ins. high, 7 ins. wide inside the cable moulding at the top, and  $7\frac{1}{2}$  ins. wide at the bottom. The one shown on fig. 2 is 1 ft.  $4\frac{1}{2}$  ins. high by 1 ft.  $1\frac{1}{2}$  ins. wide, and the one shown on fig. 4 is 1 ft.  $2\frac{1}{2}$  ins. high by 1 ft. 1 in. wide at the top and 9 ins. wide at the bottom.

#### A SCOTTISH BEGGAR'S BADGE.

In the *Proceedings of the Society of Antiquaries of Scotland*, vol. xxi. (1886-87), pp. 169-179, is an interesting communication by Mr. J. Balfour Paul on the subject of Beggar's Badges. The specimen here figured is in some ways



Scottish Beggar's Badge.

interesting, and the owner, Miss Alice Radcliffe, has kindly given me permission to publish it. It is a pewter badge of rude workmanship, with two eyelet-holes for fastening to the wearer's garment. The size, not reckoning the eyelets, is 1.95 inches. In the centre is a double Imperial eagle displayed; on its breast the Paschal Lamb. Around is the legend (incised) IN COMRIE PARISH 1757. Between the letters of the first word is stamped the figure 4, upside down. The reverse is plain. In Mr. Paul's article (p. 176, fig. 1) a badge with the same arms is described and illustrated. The material is described as lead. The legend on the specimen is FOSSWAY

TULIBOLE, and there is no date or number. The badge evidently "conveys a licence to beg within the united parishes of Fossoway and Tullibole." Mr. Charles Black, from whom this badge was procured, possessed several others similar, and stated that "he himself remembered the last beggar in the parish who wore a badge; his name was Hutcheon, and he died in 1824." Mr. Paul adds in a note that one badge at least was worn in the parish of Sanquhar within the last fifty years.

Mr. Paul does not notice that these badges were evidently issued by the burgh of Perth. The arms of Perth are given in *Chambers' Gazetteer of Scotland*, p. 853, as a double Imperial eagle, charged with a Holy Lamb passant

carrying the banner of St. Andrew, and having the legend PRO REGE, LEGE ET GREGE. Comrie and Fossoway and Tullibole are parishes in Perthshire, and doubtless badges exist with the arms of Perth and the names of other parishes.

These badges were, of course, not peculiar to Scotland; some notes as to the custom of licensing beggars in England and Spain, and providing them with badges, may be found in *Notes and Queries*, 2nd series, vol. xii., pp. 416 and 434. I am not aware of the existence of any actual specimens of the badges worn in these countries.

G. F. HILL.

#### ANCIENT CUP, CONGLETON.

THERE can be little doubt but that at a very remote period what is now called Congleton Moss was an inland lake. About a century ago this Peat Moss was more than one hundred acres in extent, but since then the peat has been, and still is, gradually removed and sold, and the land cultivated. The peat on it ranges from one to ten feet deep, and lies on a bed of indurated clay. Mr. John Hammond, of Mossley Farm, who holds a portion of this Moss, when getting peat some short time ago found this cup at the bottom of the peat bed, where it is from 6 to 8 ft. thick. The peat had not been previously disturbed, and the spot where it was found is more than one hundred yards from the margin of the Moss. It may be asked when and how did this cup get there? It is perfectly sound, of a cream or light stone colour,  $2\frac{1}{4}$  ins. across the top and bottom (barrel shaped), and about  $3\frac{3}{4}$  ins. in height. It is fluted near the top and bottom, and the handle is also fluted. It is thin and well formed, slightly glazed, and very light, not 4 oz. in weight. It seems extremely hard, and is sonorous when struck.



Cup found at Congleton.

I have shown it to many whose opinions differ widely as to its age. Some say it is old Staffordshire salt glaze, others that it is either Roman or Romano-British. It certainly is very much like some of the Roman pottery described in the late Llewellyn Jewitt's work, *Half Hours with some English Antiquities*.

Not being an expert, I express no opinion, but I send a photograph of it, taken for me by Harry Phillips, of Leek. I shall be pleased to show the cup to any one who desires to see it.

THOMAS COOPER.

*Mossley House, Congleton.*

## SPITALFIELDS WEAVER.

(Frontispiece.)

THE woman depicted on the frontispiece is the descendant of a French Protestant family which left France on the occasion of the Revocation of the Edict of Nantes on the 14th of October, 1685, by Louis XIV. The French refugees brought to England the arts of their native land, including, amongst others, silk weaving, which has survived to this day. The industry is unfortunately now dying out, and few young people are learning the art. Those who can prove descent from French ancestors who came to England in 1685 are privileged to receive a small pension.

The weavers are still living at Bethnal Green and Spitalfields, not far from the spot where they settled on first coming over. The wages they receive are small. The Duchess of York gave an impulse to this dying industry by ordering several of her trousseau dresses of these weavers. The woman here drawn is named Mrs. Parchment; her descent is traced through her mother, who bore a Huguenot name.

M. C. R. ALLEN.

## THIRST HOUSE.

IN the April number of the *Reliquary*, Mr. Ward discusses the name of Thirst House, the cavern in Deepdale, of the exploration of which he gives so interesting an account. He is probably right in connecting it with *Hob*, the elf. But what authority has he for Hob-Hurst, as the correct form of the elf's name, and Hob of the hurst as its meaning? The Hobthirst is a supernatural being not unknown in other countries, and it is important to know whether Hob-Hurst is a genuine form of the name, or whether it is not a guess of some writer whose speculations on the subject Mr. Ward has utilised. In Staffordshire the word seems to be Hobthirst; in Lincolnshire, Hobthrust; in Cleveland, Hobtrush. Some stories concerning the Hobthirst lately appeared in *Folklore* (vol. vii., p. 339, December 1896, and vol. viii., p. 68, March, 1897). These stories hardly represent him as an elf of the woods, though Canon Atkinson, in his *Glossary of the Cleveland Dialect*, is said to speak of him as a woodland goblin. Canon Atkinson's work is not accessible to me. Miss Mabel Peacock, writing in *Folklore* at the second reference above, suggests the derivation of *thrust* from the Anglo-Saxon *pyrs*, a giant. This is at least plausible.

E. SIDNEY HARTLAND.

*Highgarth, Gloucester.*

## Notices of New Publications.

ETHNOGRAPHICAL SURVEY OF THE UNITED KINGDOM. (Fourth Report of the Committee presented to the meeting of the British Association at Liverpool, 1896.) The Ethnographical Survey Committee was first appointed at the meeting of the British Association held at Edinburgh in 1892. Originally suggested by Professor Haddon, its immediate occasion was a paper read by Mr. E. W. Brabrook "On the Organisation of Local Anthropological Research," which awakened wide interest in the subject. The Society of Antiquaries, the Folklore Society, the Royal Statistical Society, the Cambrian Archaeological Association, and the Royal Irish Academy all appointed delegates upon the Committee. "The object of the Committee is to obtain a collection of authentic information relative to the population of the British Islands, with a view to determine as far as possible the racial elements of which it is composed." Now this is essentially an archaeological enquiry. If we interpret archaeology to mean only that science which has to do with the material remains of antiquity, then the scope of the Ethnographical Survey Committee is much wider. But more and more as we study the material remains, the conviction is forced upon us that we cannot solve the various problems they offer without paying attention to many matters which the older school of antiquaries ignored. Take one or two that lie on the threshold of archaeological investigation in this country. Why are some barrows long, others round, others again horned, and of various other shapes? When we open them, why do we find skeletons buried, some in a crouching posture, others at full length, some with heads, others without? Why are some barrows the receptacle merely of burnt bones and others altogether empty? To reply "a difference of fashion" is merely to restate the problem; for such fashions changed not with the caprice of Parisian *modistes*. We must seek for the cause of the changes. If we notice the shape of the skulls and measure the bones, we may obtain a partial clue to the answer in a difference of race. But to study this is to have recourse to considerations which did not present themselves to the minds of former antiquaries—to turn, in fact, to the larger teachings of modern anthropological science, without which it is impossible to make progress in the knowledge of the historic and pre-historic past. Nor does a difference of race afford of itself a complete and satisfactory answer to the questions. It assumes that custom differed with race—an assumption by no means invariably true; but it does not tell us how the customs originated, nor what they meant: problems of interest not easy to exhaust in unravelling the complex web of civilisation.

It is not alone in the hidden foundations of our history that such problems meet us. They recur throughout. We cannot fully explain the beautiful varieties of Celtic ornament without some investigation of the mythic beliefs of the Teutonic invaders of these islands. The *miserere* carvings of our cathedrals demand an acquaintance not merely with the stories in the Bible, but with the folk-tales current in the Middle Ages over all the west of Europe. And I might add to the list indefinitely.

Modern archaeology therefore comprehends vast areas of knowledge wholly foreign to antiquarianism as it used to be understood. Nor is there any subject on which it lays greater stress than the relations between race and culture. Accurately to determine these is to go a long way towards the solution of the fundamental problems of history. The first requisite for the purpose is a survey of the existing population, so far as it is in its character stationary and comparatively unaffected by modern industrial, commercial and educational influences. If we can discover and record in accessible shape the physical characteristics, the dialect, the current superstitions and traditions, the historical evidence as to change or continuity of race of a given population, and the material remains of ancient culture in its neighbourhood, we shall have a body of data, which, when compared with similar collections from other parts of the kingdom, and still more certainly when compared with similar collections from the adjacent parts of the Continent, will enable us for the first time to form a trustworthy opinion as to the various elements that have entered into our national life, and to measure the strength and enduring character of their influence.

The former reports of the Ethnographical Survey Committee have been of a preliminary character. With the fourth report we enter upon the collection of materials now being made under its auspices. An account of the physical measurements has been postponed both for a further accumulation and for a careful examination by experts. But Dr. Gregor, who has visited Galloway on behalf of the Committee, has reported at length on the folklore of that interesting district; and his report forms one of the appendices. In any collection of folklore the first thing that strikes a reader who has a general acquaintance with the subject is the vast number of items of common occurrence. The search for local or racial differences requires a closer scrutiny. But even among those items on the list from Galloway, which are also found in many other places, there are some that betray a racial origin. We have only space to refer to the "First Foot" superstition. The "First Foot" is the first person who enters a house on New Year's morning; and his appearance is held to be an omen of the future of the year. In Galloway, as in Lancashire, South Cardiganshire, and the north and centre of the Isle of Man, the "First Foot," in order to be of good omen, must be a dark-haired person. Now, as Professor Rhys pointed out some years ago to the Folklore Society, the objection to a fair or red-haired "First Foot" probably rests on some ancient racial



antipathy. It does not obtain everywhere; but whether its absence is due to decay and forgetfulness of the details of the superstition, or to a difference of race, is one of the problems yet to be determined; and this can only be done by a full collection and comparison of the superstitions on the subject from different parts of the kingdom.

Dr. Gregor's collection includes other New Year ceremonies; among them a description of the bonfire annually kindled on the green of the village of Minnigaff. This has been made the text of an important essay by Mr. G. L. Gomme on the method of determining the value of folklore as ethnological data, also appended to the Report. We cannot here follow his elaborate analysis of the fire-customs recorded in the British Islands. It is well worth the study of everyone interested in our national antiquities, since it reveals a tribal organisation of an archaic type, many of the details of which have been preserved unsuspected quite down to our own times; and the geographical distribution of the rites points to some racial element in their observance, which may hereafter throw light upon our political history.

Professor Haddon and Mr. Edward Laws also give an outline of the work being done in Ireland and in Pembrokeshire. The details of the former will be published by the Royal Irish Academy, which has already issued several valuable reports by Dr. C. R. Browne and Professor Haddon. In Pembrokeshire the work is but beginning. Mr. Henry Owen and Mr. Laws are at present engaged in carrying out an archaeological survey for the Cambrian Archaeological Association, and in so doing have discovered several pre-historic monuments not previously recorded. Mr. Henry Williams, editor of the *Pembroke County Guardian*, has opened his columns for a record of the folklore, especially of the Welsh section of the county; and, to judge by the two samples given by Mr. Laws, it is of no common interest. The local sub-committee hope to digest and reprint it from the newspaper by and by.

Assistance is much wanted by the committee, and, as hon. secretary, I shall be glad to forward forms and information to anyone willing to help who will communicate with me at Highgarth, Gloucester. A few sets of instruments for physical measurements are available to be lent to local observers.

E. SIDNEY HARTLAND, F.S.A.

"THE RUINED CITIES OF CEYLON," by HENRY W. CAVE (Sampson Low, Marston & Co., Ltd.), presents us with a beautiful series of pictures of the remains of Buddhist architecture hidden away in the jungle now covering the sites of temples which must once have been thronged with priests and devout worshippers, and palaces whose former magnificence centuries of decay have been unable wholly to efface. Two thousand years ago, in the golden age of Lanka, so graphically described by the author, Ceylon must have been a veritable paradise, where the philosopher's ideal of the greatest happiness to the greatest number was



perhaps as nearly attained as is possible on this earth. By irrigation works on a scale that appears gigantic even to the modern engineer of the P.W.D., the primeval forest was converted into a garden teeming with fruit trees and sweet-scented flowers, and the woodland scenery everywhere diversified by artificial lakes and tanks. When the powers of nature had been thus made subservient to man, the new gospel of Buddha inspired the architect to add the last beauty to the landscape by the erection of buildings which fairly challenge comparison with the temples of ancient Greece or the Gothic cathedrals of the middle ages in Europe. It is Mr. Cave's pleasant task to "personally conduct us" on a tour of inspection of the sites of the most celebrated of the ruined cities of Ceylon, which have hitherto been known to many people in this country only by name.

It would be difficult to find a better guide than the author, who is able, not only by his skill as a photographer to illustrate all the scenery passed through on the journey and the architectural remains visited, but also fortunately possesses the necessary literary ability and archaeological knowledge to describe what he sees extremely well. The photographs have been reproduced by the best of the new processes, and the passage relating to each plate is reprinted on the page preceding it, a plan which will no doubt commend itself to those who are too lazy to read the book but do not mind glancing at the pictures. Really the only point we can see for the captious critic to grumble at is the absence of maps and plans of the ruins. However, these are probably unattainable without a great expenditure of time and money. Mr. Cave modestly tells us that he has only just touched the fringe of his subject, so let us hope that his book will inspire some enterprising archaeologist to further explore this most interesting field for research.

The ruins of Anuradhapura are situated seventy miles north of Matale, and Polonnaruwa fifty miles north-east of the same place. Matale is the most northerly point on the railway, and is one hundred miles from Colombo, so that the remainder of the journey has to be made by road.

Mr. Cave tells us that Buddhism was introduced into Ceylon by Prince Mahinda, son of Asoka, King of State of Magadha, two hundred miles east of Benares, and that the rise of the Magadhan empire followed as a direct result from its having received the support of the Greeks when they invaded India at the beginning of the third century B.C. Mahinda converted Tissa, King of Ceylon, to the new religion at Mihintale, *circa* 307 B.C., and the Queen and her attendants and the whole nation subsequently became Buddhists. The Singhalese were Aryan settlers from north-central India, and previous to their conversion to Buddhism were Brahmans. The aborigines of Ceylon whom they displaced were snake worshippers. These points are important as explaining the evidences of tree and serpent worship, and the clear traces also of Greek influence in the Buddhist sculptures.

Mihintale, the site of the conversion of the Singhalese to Buddhism, is a mountain eight miles from Anuradhapura, remarkable chiefly for the 1,840 stone steps by which its summit is reached, and its dagabas. The Ambustele Dagaba here enshrines the ashes of Mahinda, the royal apostle of Buddhism, and is said to mark the exact spot where he met king Tissa at the commencement of his successful mission. Near the dagaba is a narrow ledge high up the side of a precipitous rock known as Mahinda's bed, affording a remarkable parallel between Buddhism and Christianity, as will be at once recognised by those who have seen St. Kevin's bed at Glendalough, in Ireland, or similar saints' beds in North Wales.

It is at Anuradhapura that the most extensive remains of Buddhist architecture are to be seen, more particularly in the Mahamegha, or king's pleasure garden, which was dedicated by Tissa to sacred purposes at the time of Mahinda's mission to Ceylon. This garden is twenty square miles in extent, and here the most lovely sylvan scenery forms an appropriate setting for the gems of ancient art which are scattered with profusion in all directions. Mr. Cave accepts as authentic the statement in the Singhalese records that the Thuparama Dagaba, containing the relics of Buddha, was built by Tissa himself somewhere about B.C. 307.

The dagabas are curious, bell-shaped structures, varying in size from a few feet in diameter at the base to over 1,100 feet, some of them containing enough masonry to build a town for 25,000 inhabitants. One has only to glance at Mr. Cave's photographs to see how wonderfully picturesque many of the dagabas are, the effect being greatly heightened by the forests of monolithic pillars, inclined at every possible angle, with which the more important ones are surrounded. The pillars in question have beautifully carved capitals, but their possible structural or ceremonial use is still a matter for speculation.

A relic which has attracted perhaps more attention than any other is the sacred bo-tree enclosure at Anuradhapura. Mr. Cave informs us that "the royal convert, King Tissa, having succeeded in obtaining a branch of the fig tree under which the Buddha had been wont to sit in meditation, planted it at Anuradhapura, and it is now the venerable tree we see still flourishing after more than twenty centuries. Its offsprings have formed a grove which overshadows the ruins of the once beautiful court and the tiers of sculptured terraces which were built around it."

The Isurumuniya temple, cut in the solid rock, with a tank once used for ceremonial ablution, but now given over to the use of tame crocodiles, is another foundation attributed to King Tissa.

The ruin, however, which appeals most to the imagination, is that of the Brazen Palace. Its sixteen hundred granite columns are all that now remains of what must have been one of the most remarkable buildings in the world. This vast assemblage of monoliths recalls the megalithic

avenues at Carnac in Brittany, and would at once be put down as prehistoric if the story of its erection by Dutthagamini in the second century B.C. was not well known.

The nature of the paved platforms in the middle of which the dagabas are placed is well illustrated by the excavations made round the great Ruanweli Dagaba at Anuradhapura. The explorations made on this site have resulted in the discovery of a statue, 10 ft. high, carved in dolomite, of King Dutthagamini, the builder of the Ruanweli Dagaba and the Brazen Palace, and of a slab inscribed in Singhalese characters of the twelfth century A.D., recording the good deeds of King Kirti Nissanka, who was famous for his attention to the repair and maintenance of religious edifices.

The beauty of the sculptured details of the architecture of Anuradhapura, and the charming situation of the ruins amidst park-like surroundings with grassy lawns in the foreground, leading the eye onward to vistas of woodland glades beyond, are admirably illustrated in Mr. Cave's photographs. We may single out for special praise in this respect plates xviii., of the sculptured pillars near the Ruanweli Dagaba; xix., of the tank on Pokhuna; xxii., of the remains of the Peacock Palace; and xxiv. and xxvi., of the highly-decorated moonstones, guardstones, and steps.

When it is realised that the wonderful series of buildings illustrated by Mr. Cave are but a small portion of those which still lie entombed in the dense jungle not yet reclaimed, it will be seen what a rich harvest awaits the explorer in Anuradhapura.

Space does not allow us to refer even briefly to the remarkable rock fortress of Sigiri, nor to touch on the question of Buddhist art. Those who would learn the story, well told and copiously illustrated, of an ancient civilisation which, whilst going through all the evolutionary stages of birth, development, and decay, has produced some of the most wonderful examples of religious architecture in our Indian Empire, cannot do better than add Mr. Cave's beautifully got up volume to their libraries.

"LINCOLN'S INN FIELDS," by C. W. HECKETHORN (Elliot Stock), is a handsome quarto volume bound in a cloth cover of a pleasing blue colour, the contents of which does not belie its attractive exterior. The author intended originally, he tells us in his preface, to cast the work in the dictionary form, but he afterwards changed his mind and treated the subject geographically, dividing the whole area surrounding Lincoln's Inn Fields into five blocks, each of which has a section to itself. Perhaps this may account for the somewhat disjointed way in which a good deal of the information has been put together when re-arranged to suit the altered scheme of the work. The book, however, bristles with facts that are in

nearly all cases interesting, so we ought not to grumble at the way they are placed before us. The very nature of a topographical work renders it almost impossible to make the narrative continuous. Lincoln's Inn Fields has seen many vicissitudes in the past, and will no doubt undergo important changes as soon as the London County Council's Strand Improvement Scheme is taken in hand. Let us hope that no historical landmarks will be swept away unless it is absolutely necessary to remove them for the public welfare. Mr. Heckethorn is unkind enough to destroy one of our most cherished delusions. Whenever we pass Sir John Soane's Museum, our thoughts naturally turn to things ancient, and we suddenly remember that Lincoln's Inn Fields is supposed to be of the same area as the base of the Great Pyramid. Mr. Heckethorn confronts us with the following statement of the actual state of the case:—

Area of base of Great Pyramid—764 ft.  $\times$  764 ft. = 583,696 sq. ft.

Area of Lincoln's Inn Fields—821 ft.  $\times$  625 ft. = 513,125 sq. ft., giving a difference of 70,571 sq. ft. in favour of the Great Pyramid.

Lincoln's Inn Fields takes its name from Henry de Lacy, Earl of Lincoln, who purchased an estate here from the Black Friars. "Tradition says that the Earl, being a person well affected to the study of the law, assigned Lincoln's Inn, where he died on February 5th, 1311, to the professors of the law, as a residence."

The site of Lincoln's Inn Gardens was known as Coneygarth in the twelfth century, and was well stocked with rabbits. "By various ordinances of the Society, *temp.* Edward IV., Henry VII., and Henry VIII., penalties were imposed on students hunting the rabbits with bows and arrows, or darts." Notwithstanding the fine mansions of the nobility which were erected round Lincoln's Inn Fields in the seventeenth century, the state of the open area was a standing disgrace to a civilized city—the haunt of beggars, mountebanks, idle apprentices, robbers, and bad characters of every description. Even as late as 1700 the pastime of cock-throwing was practised there. This consisted of throwing a stick at a cock tied to a stake; if killed, it became the thrower's property, if not, he paid a small fine. Lincoln's Inn Fields continued to be a terror to all the respectable inhabitants of the district until 1734, when the central area of the square was surrounded by an iron railing, and its maintenance vested in trustees elected by the proprietors of the houses in the square. In 1894 the trustees surrendered their rights to the London County Council for £12,000.

Mr. Heckethorn's book is fully illustrated with plans of Lincoln's Inn Fields at different periods, sketches of the picturesque bits of domestic architecture still remaining, and reproductions of old views—buildings that have long since disappeared. The carved mantel-piece and mirror removed from a house in Carey Street to the South Kensington Museum is a good example of the art-work that could be produced in London a century or so ago. The author of "Lincoln's Inn Fields" shows us that every brick

and stone has its story to tell, and the very street names, our familiarity with which eventually breeds contempt, are full of interest when once their origin can be traced.

"DEVONSHIRE WILLS: A COLLECTION OF ANNOTATED TESTAMENTARY ABSTRACTS," by CHARLES WORTHY (Bemrose & Sons). The five hundred well printed royal octavo pages of this volume afford another proof of the painstaking researches of Mr. Worthy into the history of the county of Devon. The volume consists of two parts. Three hundred pages are given up to abstracts of wills, from the sixteenth century downwards, from the courts of the Archdeacons of Exeter, Barnstaple, and Totnes; from the consistorial court and principal registry of the bishop; from the prerogative court of Canterbury; and from the court of the dean and chapter and vicars choral of Exeter. The last two hundred pages are occupied with careful but brief accounts of those whom Mr. Worthy terms "The Gentle Houses of the West." The families thus commemorated are Acland, Bampfylde, Bastard, Bremridge, Bristo, Britton, Bruton, Chafy, Cheverstone, Fortescue, Fulford, Gibbs, Gidley, Hamlyn, Horniman, Kelley, Northcote, Northmore, Nott, Pyke, Venn, Walrond, Weekes, Wise, Worth, Worthy, Wray, and Wykes. This book is priceless for West country genealogists and for the parish historians of Devonshire.

"THE GILMANS OF HIGHGATE AND S. T. COLERIDGE," by A. W. GILMAN (Elliot Stock). This is a well-printed and choicely illustrated thin quarto volume, giving a variety of biographical particulars, including several new letters relative to the poet Coleridge. They are taken from a larger privately printed work entitled, *Searches into the History of the Gilman Family*, and are well worth issuing separately, as not a few men of letters may like to have these interesting details relative to the last days of the poet, who would not care to be encumbered with the larger book.

In 1816, Coleridge came to reside with Mr. James Gilman, a young surgeon then residing at Highgate Hill. He was introduced to Gilman by Dr. Adams, of Hatton Garden, in the hope that he might be cured of the fatal habit of opium eating. This book conclusively establishes the fact that the poet was cured of the habit, and thanks to the care and brightness of Mr. and Mrs. Gilman found at Highgate a restful home for the last eighteen years of his life.

---







BRONZE DAGGER FROM CASTLEISLAND.